Film Score Blogs [Blog # 55]
Tuesday, October 4, 2016 at 2:24 PM

I happened yesterday to read on a public forum in Facebook that Steven C. Smith is working on a biography of Max Steiner (the King Kong of Golden Age composers). Very interesting....Smith of course wrote the biography of Bernard Herrmann titled *A Heart At Fire's Center* : The Life and Music of Bernard Herrmann" released in 1991.

I'm curious to know how the Max Steiner bio will be titled. I suspect (thinking logically based on the Herrmann bio title) that it will be an equally colorful/descriptive first or main title. I just hope that the secondary title is *not* going to be "The Life and Music of Max Steiner" ! :).....unless this time, unlike the Herrmann bio, he actually spends due justice on the actual music of Max Steiner. Rich Littlefield criticized the book on this point in the special Herrmann issue of the Journal of Film Music:

https://journals.equinoxpub.com/index.php/JFM/article/view/6804/7181

.....and so did I in various forums at the time. If Smith got rid of the "Music" part (or qualified it more accurately), then the intimate biography "Life" part is fine as it stands. As I said, I think the "Life" biography is good overall (despite a few glaring omissions of focus), but the "Music" designation Smith promised to focus on did not materialize. Critics were expecting reproductions of written music, analysis of the music, and so on. That did not happen. In the *Twilight Time* commentary of the new Blu-ray of JTTCOTE, Smith in retrospect commented that at 1:22:52 he would've changed the book title, making it much shorter to "Bernard Herrmann: A Life" or something like that. So perhaps that what the upcoming bio will be titled: "Max Steiner: A Life." Hopefully he *does* this time around delve into the actual music, but even if he does not, I would still buy the book. Of course, Max wrote a first draft autobiography titled NOTES TO YOU. It was never officially published although I read in a 1994 Filmus-L post and elsewhere that Janet Bradford planned to annotate Max's autobiography but so far that has not materialized. I have a copy of NOTES TO YOU but I would have loved to read the musicologist's in-depth annotations. I discuss Max's work online in one of my papers:

http://www.filmscorerundowns.net/steiner/ms_astrology.pdf

Earlier I mentioned the dvd of *Journey to the Center of the earth* (1959). Well, lately I've been hand-copying the cues with DELETED music/bars such as “The Mushroom Forest” (dvd 1:32:42 – 1:34:22). This is a real showpiece cue (much like “The Grotto”) of 46 bars originally composed for the duration of two minutes and forty seconds reduced a minute, including the deleted first four bars and end Bars 41-46. It appears that the scene was moderately cut, perhaps at least an extended section when Alec first noticed the mushrooms along the path. This is confirmed in the script that initially shows Alec climbing down a shaft before spotting market-sized mushrooms. The screenplay offers more dialog in this general mushroom forest scene but they were not used in the final cut of the film. This cue is quite extroverted and exuberant, a break from much of the earlier somber, introverted music. I am hoping that there will at least be Midi treatments of such music soon.

https://s3.postimg.org/won6327v7/JTTCOTE_Mushroom_Forest_Bars_1_8.jpg

https://s17.postimg.org/w4qqsxqzz/JTTCOTE_Mushroom_Forest_Bars_9_12.jpg

https://s14.postimg.org/nil86r6zl/JTTCOTE_Mushroom_Forest_Bars_13_18.jpg

https://s9.postimg.org/pn8468jen/JTTCOTE_Mushroom_Forest_Bars_19_24.jpg

https://s15.postimg.org/m74jy1d8r/JTTCOTE_Mushroom_Forest_Bars_25_30.jpg

https://s17.postimg.org/6ifnk8mf3/JTTCOTE_Mushroom_Forest_Bars_31_36.jpg

https://s9.postimg.org/tc7x07tan/JTTCOTE_Mushroom_Forest_Bars_37_46.jpg

Another JTTCOTE cue that had many deleted (not used) bars in the final edit of the movie is "The Mountain Top" :

https://s21.postimg.org/oorfdhu5z/JTTCOTE_Mountain_Top_Bars_1_12.jpg

https://s3.postimg.org/4sef7v51f/JTTCOTE_Mountain_Top_Bars_13_27.jpg

Yet another JTTCOTE that I especially would like to see Midi constructed (if not acoustically recorded) is "The Canyon" cue that had a section deleted:

https://s11.postimg.org/al66c32eb/JTTCOTE_The_Canyon_unused_version_A.jpg

https://s9.postimg.org/e4ffs4zbj/JTTCOTE_The_Canyon_unused_version_B.jpg

Next is "Cave Glow" :

https://s22.postimg.org/e28jtys4h/JTTCOTE_Cave_Glow_hand_copied_Bars_1_8.jpg

https://s17.postimg.org/xr0smm20v/JTTCOTE_Cave_Glow_hand_copied_Bars_9_17.jpg

https://s17.postimg.org/o12fgdezz/JTTCOTE_Cave_Glow_hand_copied_Bars_18_31.jpg

Next is "Time Passage" that follows "Cave Glow" but was severely deleted:

https://s11.postimg.org/b79qz5llf/JTTCOTE_Time_Passage_Bars_1_8.jpg

https://s11.postimg.org/prn280uyb/JTTCOTE_Time_Passage_Bars_9_13.jpg

Next is "The Sign" cue:

https://s18.postimg.org/so8weg4dl/JTTCOTE_The_Sign_bars_1_12_hand_copied.jpg

https://s15.postimg.org/rfkgye923/JTTCOTE_The_Sign_bars_13_24_hand_copied_Copy.jpg

https://s11.postimg.org/4d2kq36ub/JTTCOTE_The_Sign_bars_25_37_hand_copied.jpg

Next is "The Ladder" cue:

https://s16.postimg.org/yzzid59bp/JTTCOTE_The_Ladder_hand_copied.jpg

Next is "The Entrance" :

https://s21.postimg.org/nothysy8n/JTTCOTE_The_Entrance_hand_copied.jpg

Next is "False Arrows" :

https://s10.postimg.org/7bubrq9dl/JTTCOTE_False_Arrows_Bars_1_12.jpg

https://s16.postimg.org/653uxf48l/JTTCOTE_False_Arrows_Bars_13_21.jpg

I am also working on the unused cues and unused bars of cues (partially used) of THE BRIDE WORE BLACL. Here is "Morane Sealed In" :

https://s14.postimg.org/r782mt3i9/BRIDE_WORE_BLACK_XXII_Morane_Sealed_In.jpg

Next is "Morane Locked In" :

https://s15.postimg.org/rh925zquj/BRIDE_WORE_BLACK_XVIII_Morane_Locked_In.jpg

Next is "The Theatre Ticket" :

https://s21.postimg.org/4hbvigq93/BRIDE_WORE_BLACK_IX_The_Theatre_Ticket.jpg

Next is "The Scarf":

https://s15.postimg.org/iwc23xk23/BRIDE_WORE_BLACK_The_Scarf_Bars_48_52.jpg

https://s9.postimg.org/x4rffpgfz/BRIDE_WORE_BLACK_The_Scarf_Bars_53_57.jpg

https://s22.postimg.org/85eow8thd/BRIDE_WORE_BLACK_The_Scarf_Bars_58_62.jpg

https://s18.postimg.org/wqlg8xnnd/BRIDE_WORE_BLACK_The_Scarf_Bars_63_67.jpg

Next is "Death of Coral" :

https://s18.postimg.org/jnviy7d9l/BRIDE_WORE_BLACK_XIVa_Death_of_Coral_Bars_1_23.jpg

https://s17.postimg.org/7098le1vj/BRIDE_WORE_BLACK_XIVa_Deathof_Coral_Bars_24_30.jpg

Next is "The Phone Line" :

https://s18.postimg.org/l0kdzv2ux/BRIDE_WORE_BLACK_XXVII_A_Phone_Line.jpg

Next is "The Redhead" :

https://s14.postimg.org/syyz2isxd/BRIDE_WORE_BLACK_XXVIII_The_Redhead.jpg

Next is the Finale:

https://s14.postimg.org/w3tkqulu9/BRIDE_WORE_BLACK_XXXXII_Finale_edited_timp.jpg

****

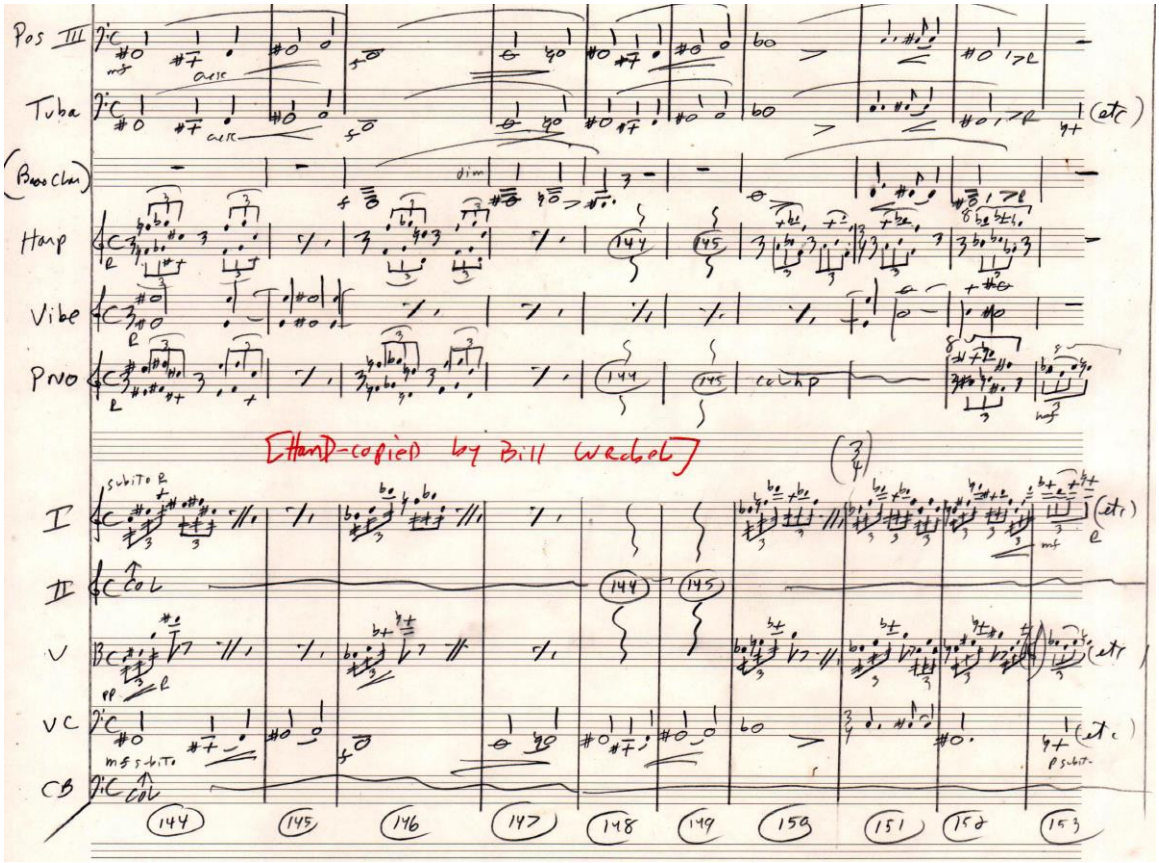
****

[Monday, September 12, 2016 at 10 am]:

Yesterday I created two new YouTube videos--this time on Jerry Goldsmith *Star Trek*-ian type music (although not *Star Trek*! :).....

https://youtu.be/g9aGSMXCPk8 "First Flight" R 5/2-6/1

https://youtu.be/wLZUsEXsSAo "Final Flight" R 9/2-10/1

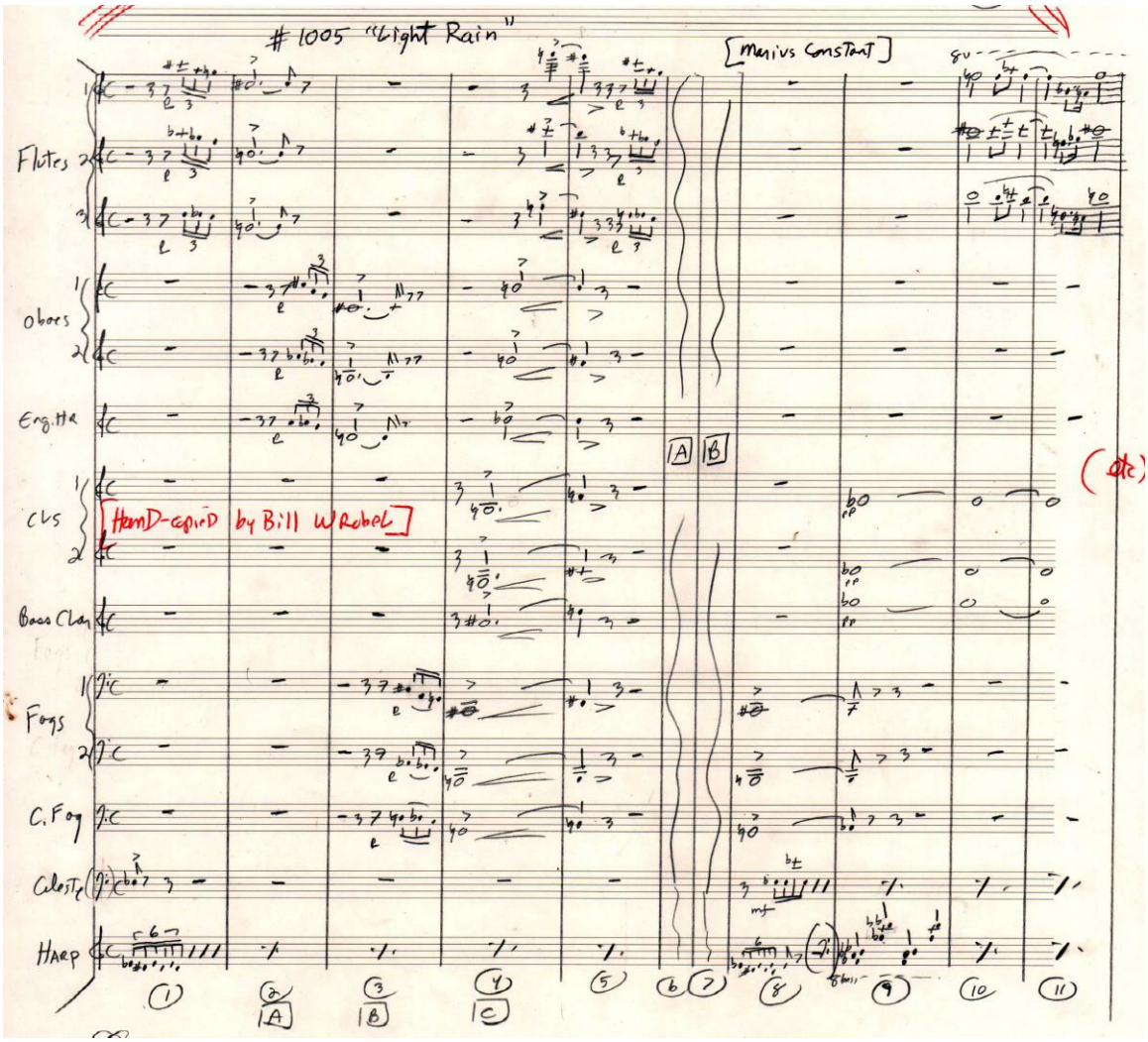


https://s10.postimg.org/x1wdxniwp/Final_Flight_Bars_144_153_Copy.jpg

On September 9 I created a video on the complete music of "Third from the Sun" episode of *The Twilight Zone*:

https://youtu.be/6Nh9hjH8Hoc "Third from the Sun" (Twilight Zone) music...

Besides a hefty dosage of Herrmann music, Marius Constant's "Light Rain" cue was also used several times:

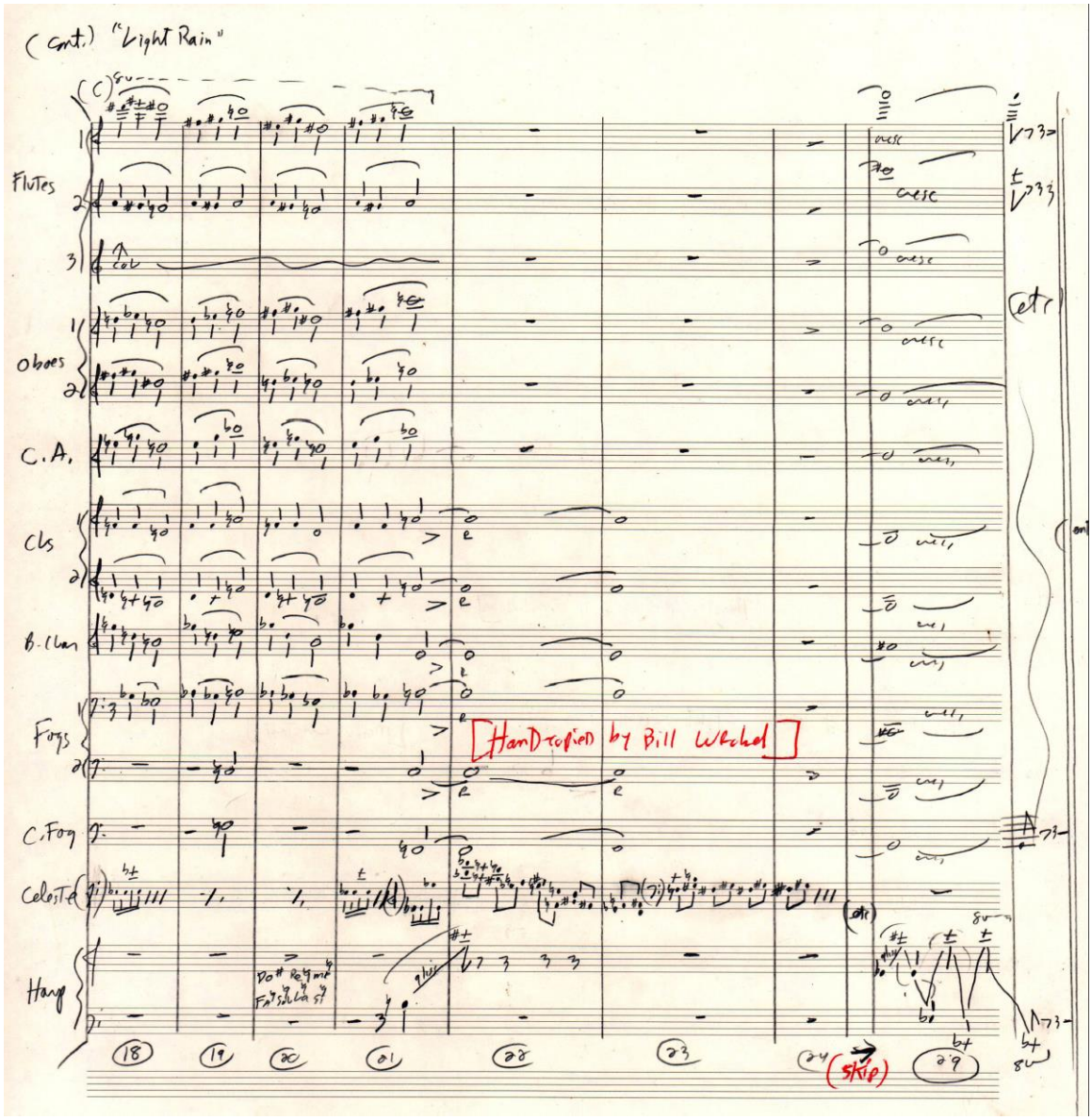


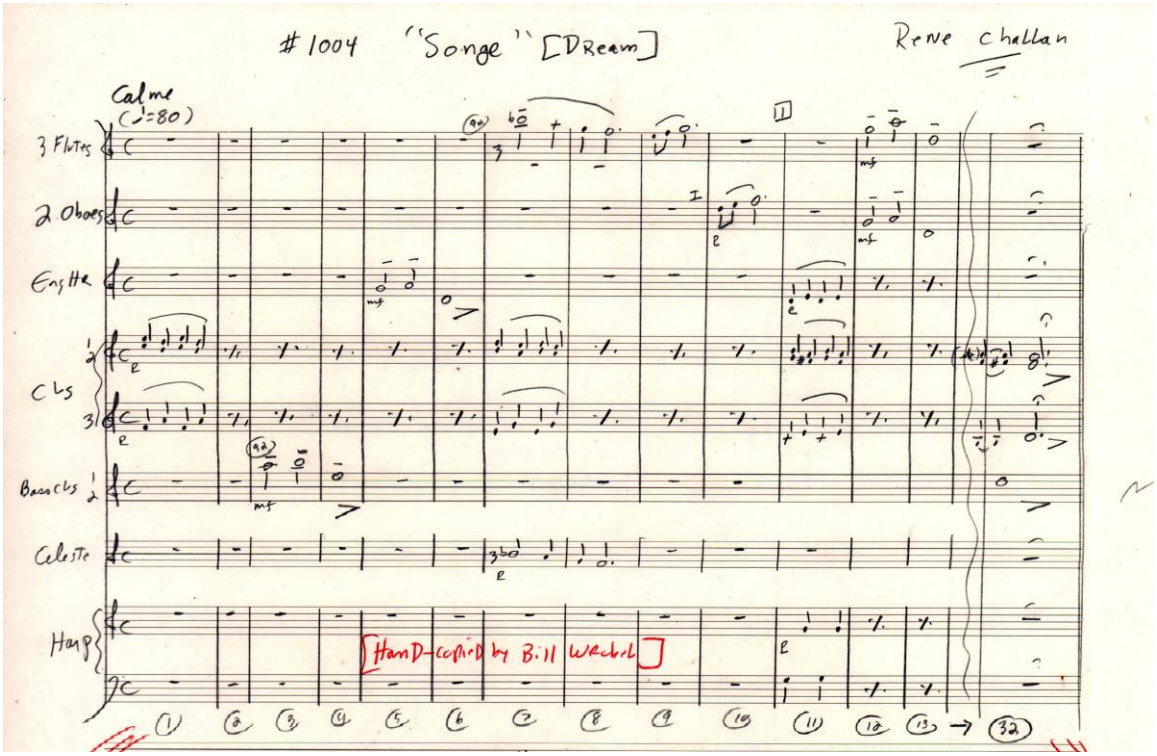
https://s18.postimg.org/5xl8agctl/1005_Light_Rain_Marius_Constant_Bars_1_11.jpg

https://s10.postimg.org/4u2je1y15/1005_Light_Rain_bars_18_24_29_30.jpg

https://s14.postimg.org/lgqy29e0x/1004_Songe_Dream_Rene_Challan.jpg "Songe"

The only written music I do not have for that episode is Jacques Lasry"s "Teddy Blues" (CBS 9-68-2). Interesting music! The most-used music in the episode of course is Herrmann's "Time Passage" cue from his so-called Outer Space Suite composed in early December 1957.


(cont.) "Light Rain"
Flutes
Oboes
C.A.
Cls
B.Clar
Fgs
C.Fog
Celesta
Harp
[Hand-copied by Bill Wickel]
(etc)
(skip)



****

****

Wednesday, September 7, 2016 at 9:41 am]:

I just posted several times on the Film Music Midi Group on Facebook (see link below) on the Straw Poll thread:

"Perhaps the Straw Poll should have been listed alphabetically--or , say, starting with "H" like in "Herrmann" ! :)

I of course choose Herrmann (a very close 2nd is Max Steiner) mainly because he's my favorite composer. He also has a very big fan base (unlike Steiner) and is arguably one of the Top Five (if not Top Three) most influential Golden Age composers. Moreover, there is STILL a good deal of Herrmann's music that was never performed (such as the Box 109 Americana material at UCSB circa 1945, give or take five years). Much of his *Desert Suite* was never heard, etc (I can add many other items). So there is a wealth of material available as a World Premiere performance, of course lending it far more easily

available for Midi constructions since cd producers will not spend the money $$$$ on relatively obscure works--even if it is by an esteemed composer such as Herrmann. This especially applies to the obscure television works unless it has a strong name recognition such as the *Alfred Hitchcock Hour* and especially *The Twilight Zone*. Marek is definitely on the right track when he does Midi performances of Herrmann's *Endless Night* because that music is not readily available anywhere (except of course in the movie itself). It was never released on cd. So it makes more sense to invest this much time & effort in creating Midi-recordings of unreleased scores or cues, not those that already readily exist acoustically in recordings by real orchestras. I really like Midi when well-done (such as when Markus long ago did some cues for my Herrmannesque score for *The Birds*), and really appreciate Midi when music is not yet available on cd or streaming as an acoustically-performed sound (as intended by the composer in most cases). Again it is like a World Premiere event, hearing the music for the very first time! That makes listening much more interesting as an event. OR, as another idea, make midi performances based on other instrumentation/orchestration, see? For instance, if Herrmann's PYSCHO was re-orchestrated for, say, the woodwinds only, that would be interesting. Herrmann often self-borrowed his music and then used different orchestral palettes for the same music. When I did the orchestrations for the Box 109 sketch material by Herrmann last summer, many times I wrote different version for different choirs of instruments. I'll see if I can easily find an example to image below....So there are a lot of interesting possibilities for Midi-constructions. "

https://www.facebook.com/groups/174826502916437/

****

NOTE: Scroll down to the end pages of this blog for other early September posts...

****

Wednesday, July 27 at 11:38 am PDT

I was looking at Gaetano Malaponti's Facebook site, *The Film Music MIDI Group* about an hour ago and came upon his new project on reconstructing the 1958 Hammer film score to *Horror of Dracula*. James Bernard of course is the composer. Here below are the links to that Facebook closed group and to a YouTube presentation of the Main Title in the movie itself:

https://www.facebook.com/groups/174826502916437/

https://www.youtube.com/watch?v=jOIiJskzVfY

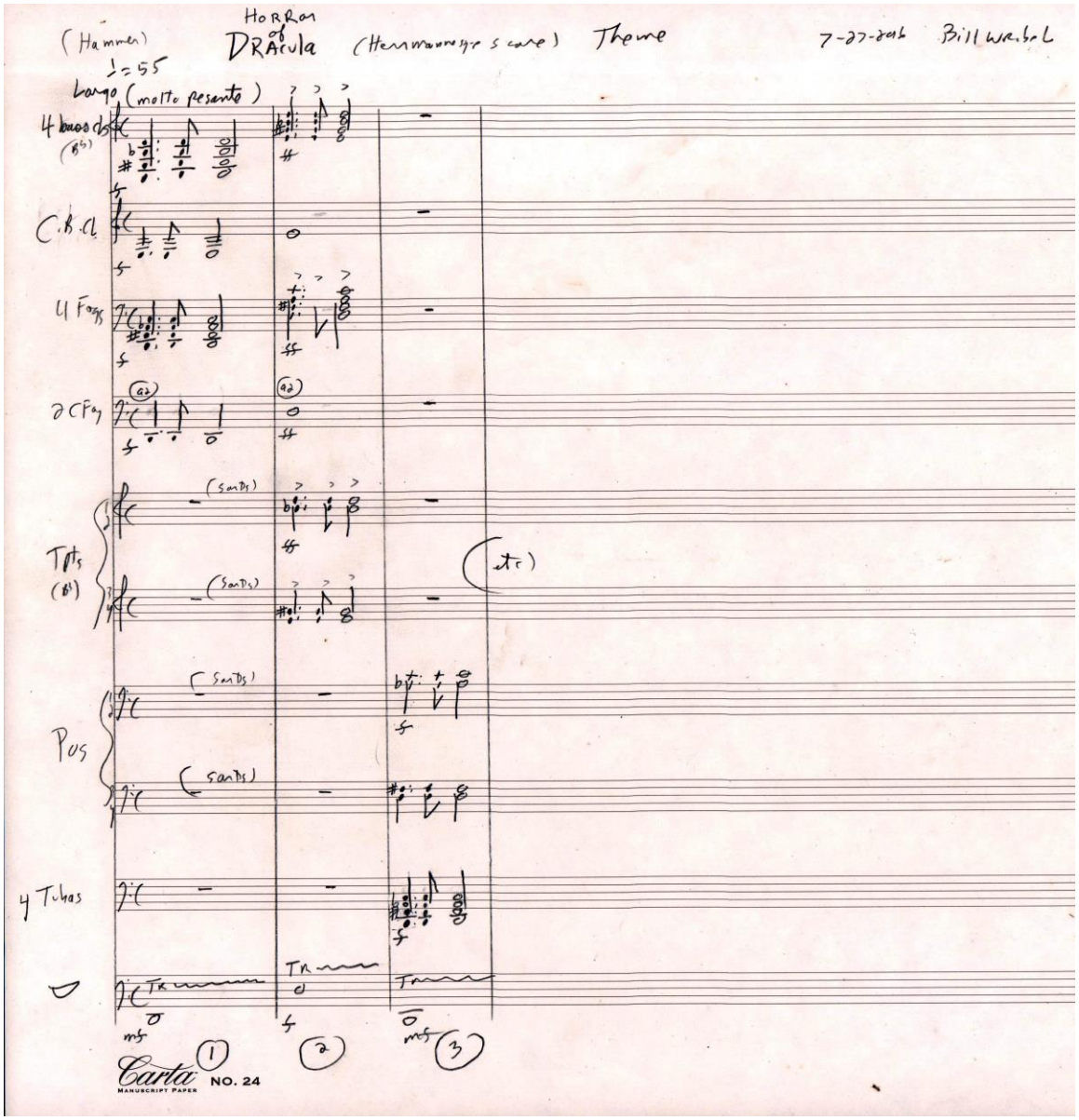
I was inspired to write a Herrmannesque-style Dracula motif that is also three-note based. James Bernard theme demonstrates the classic syllable-based device. In this case, it is the three-note basic motif of "Draaaaaaaa-cu-laaaaa." Go to the YouTube presentation to hear it.

I managed to write three preliminary sketch bars of my own Herrmannesque version. As I wrote in a reply to the Midi group:

"This stimulated my composing juices (not blood! :) to write this sketch idea of the Dracula theme if done in a Herrmannanesque manner. Nice dissonant D [for Dracula] Dominant 7 b5th chord. Later I can use a pattern using that to Db aug (Db/F/A) and also C# dim 7th (C#/E/G/Bb)...Notice of course the two tritones inherent in the chord.....After all, Dracula is not a nice guy!"

As I will discuss shortly, I just finished writing a Herrmannesque score for Friedkin's *The Exorcist* (1973). There I also centered on "D" root note chords (*D* as in "Demon" or "Devil") but especially the D dim 7th chord (D/F/Ab/Cb). That chord has too inherent "devilish" tritone intervals in its structure (I explained that in my rundown paper of this score that is now online). The D Dominant seventh flat 5th (D/F#/Ab/C) also has two inherent tritones in its structure. Root D up to Ab is a d5 (dim 5th) tritone interval, and F# up to C is a d5 tritone interval. I believe Herrmann would have done something like this if he had a chance to score this 1958 British film.

https://s32.postimg.org/496o87lid/Horror_of_Dracula_herrmannesque_theme.jpg



At any rate, I was simply being on-the-spot spontaneous, and I rather doubt if I will pursue this any further--although I still have a few other music ideas for such a Herrmannesque score. James Bernard already wrote an excellent and distinctive score for a classic horror film. I simply was thinking in terms of an alternate universe where that assignment was given to Herrmann. How would he have approached it? Of course I can imagine Herrmann being selected to write a score for *The Big Country* that same year (although I love the Jerome Moross score), *Bell, Book & Candle*, *A Touch of Evil*, even (stretching it a bit) *The Crawling Eye*! :)....Some scores in 1958 I would just leave well enough alone such as Max Steiner's both rousing and

lovely-themed music for *Darby's Rangers*, Tiomkin's *The Old Man & the Sea*, Mario Nascimbene's score for *The Vikings*, and several others. I wish I was able to study the full score of *The Vikings* but I do not know where it is being held.

Now: As mentioned earlier, I did indeed finish my Herrmannesque score to *The Exorcist*. I started it relatively quickly after completing my Herrmannesque score to Disney's *20,000 Leagues Under the Sea*. I wrote a Part I paper on the latter, and just finished yesterday my Part II rundown paper of that score. I couldn't complete the rundown in Part I simply because I hadn't finished the score yet! I decided to update my Film Score Rundowns original site *early*, so to speak, in order to better present other papers, make important changes, and so forth. If I did wait a few weeks, then I could've given links to five of my *20,000 Leagues* score as Midi audio presentations that Gaetano so graciously created. I linked the YouTube videos on my Part Two paper but can offer them here immediately below:

https://youtu.be/zsFBMt5nIOM I Prelude

https://youtu.be/9D0eEtDRefI II The Explosion

https://youtu.be/pHwwcFXuOx8 III The Street Fight

https://youtu.be/QpOB4VABrj0 IV The Wharf

https://youtu.be/I4NZ-8q3LsI V The Drawing

That is all that is available at this writing. If more shows up before I update with FSR site with this blog and new papers (Pt II *20,000 Leagues Under the Sea* and also *The Exorcist*) then I'll add them here.

I started the Part II paper on cue XXIII "Rorapandi Prison Camp." Anyway, once this site is updated in August (early September at the latest), then you can easily access the two papers on the Front page:

http://www.filmscorerundowns.net/

http://disneyscreencaps.com/20000-leagues-under-the-sea-1954/1

****

Another interesting development is that a cyber friend/composer-colleague over the years just recently created in Midi format renditions of Herrmann's *Endless Night* cues. I made unlisted YouTube videos but he himself publicly put links on the Bernard Herrmann Society site on Facebook on July 12th for fans to enjoy.

https://www.facebook.com/groups/HerrmannSociety/

I wanted the reader to hear these excellent midi renditions so I decided to link the page immediately above, although I no longer post on any of the Bernard Herrmann Society sites (especially *Talking Herrmann*). I still strongly object about its (unfortunate, IMO) consultant connection to Stylotone record label representing the Herrmann Estate regarding *Twisted Nerve* (see my prior Blog #54) and agreeing to the no-cd-only option for *Twisted Nerve*. There really should be a separation between artistic official appreciation site (say, "Church") and hard-nosed business/Estate (say, "State"). Managements should not be in both entities or influencing/supporting each other. It looks unseemly. Management (or co-management) of any Appreciation site can not & should not try to speak for many or most of the fans (say, those who really want the cd-only option of *Twisted Nerve* but obstinate record label management representing the Estate refuses to do so). The co-management individual(s) of an Appreciation site should not try to defend the Estate management's business decisions on the site's forum (especially if most of the fans/members object to a restrictive policy--i.e. no-cd-alone policy)--and especially if that individual or individuals happen to be friends and even business associates together. Any Estate should completely stay away from the Appreciation site, and the Appreciation site management should completely stay away from the Business side--or at least keep it positive or neutral (no undue influencing or siding with one or the other or legal threatening on a public forum!). Of course they can do what they want but I refuse to post, contribute or help anymore. ....Incidentally, the BernardHerrmannEstate dot com site is *still*

"Under construction" after quite a long time (since early 2014, just now checked it via Internet Archive). Curious neglect.....

[Postscript August 21, 2016]: Just noticed this addition of the *Film Score Monthly* Thread posting, page 37:

http://www.filmscoremonthly.com/board/posts.cfm?forumID=1&pageID=37&threadID=114145&archive=0

Note the December 23, 2008 legal cease & desist letter (in effect) on behalf of the Herrmann Estate to a cd label. Verrrryyyyy interesting....The Herrmann Estate appears to be very litigious & creepy in effect according to many of the FSM discussion board responses. Obvious case of an Estate apparently legal-threatening someone on a public forum (rather tasteless & unprofessional bullying in the opinion of posters). This perhaps reinforces many of those people's gut feeling--stay away from TBHE, don't buy their Stylotone packages, and even stay away from their sanctioned societies. [end 8-21-2016]....

[Sept 4, 2016]: In the "Marnie (Herrmann) - 7" Vinyl EP [STYLOTONE]" thread...
http://www.filmscoremonthly.com/board/posts.cfm?pageID=2&forumID=1&threadID=114545&archive=0
....I noticed several posters lamenting that Styltone is a "joke" and sarcastically commenting that the Herrmann Estate person handling the music must be getting paid a lot making "bad decisions"! :)

****

Anyway, here below are direct links of a few Midi performances:

https://youtu.be/DhlILnEmhB8 I Prelude Endless Night

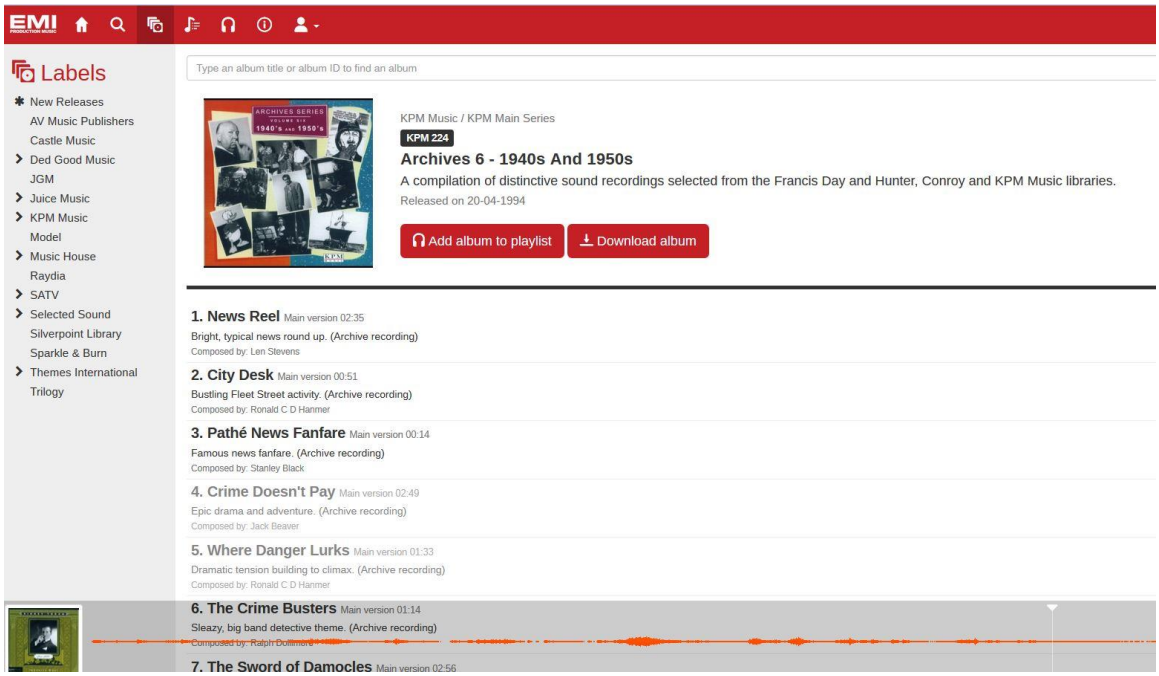
My composer friend with the Midi equipment hasn't added anything new in over two weeks, so I hope he has not given up on constructing more admirable cues of the score. Otherwise, enjoy what you have! "Count your blessings" is an ages-old dictum! :)

https://youtu.be/jPHKaTReLb0 XI The Cats

****

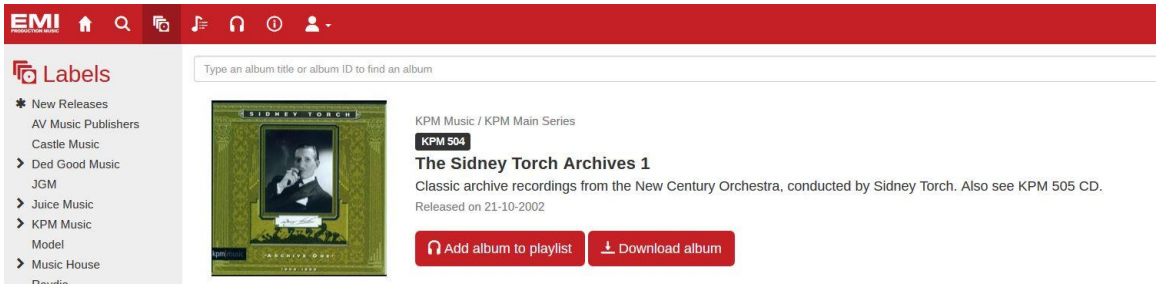
https://www.emipm.com/en/us - /browse/labels/KPM/224

Click on track # 4 "Crime Doesn't Pay" archival cue by Jack Beaver. Nearly a perfect cue. This cue was often used in *The Adventures of Superman* on tv starring George Reeves. I talked about this music in earlier posts but the EMI site had changed (new url). Tracks # 5 "Where Danger Lurks" and also #7 "The Sword of Damocles" were also used in the classic series 2nd season.



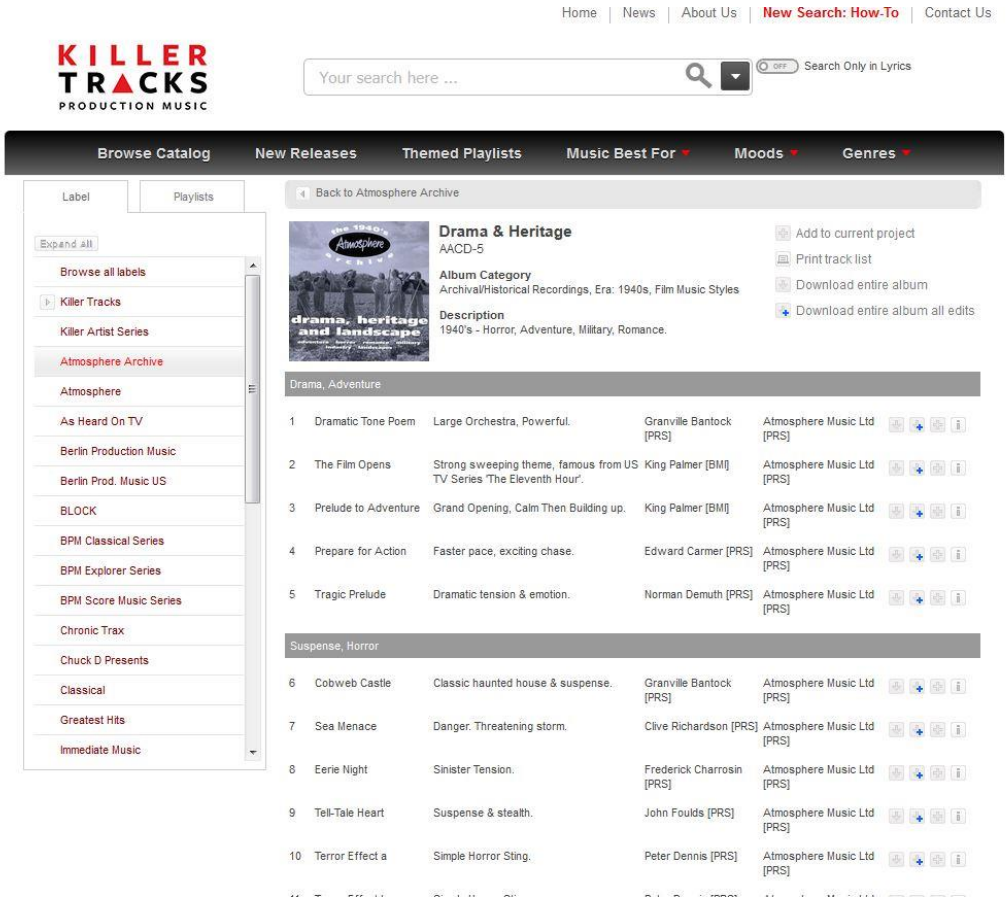
https://www.emipm.com/en/us - /browse/labels/KPM/504

Go to track # 29 "Lost in a Fog" cue in the link immediately above by Ronald Hanmer. This cue was also used extensively in the Superman series. Go also to track # 31 "Arctic Wastes" by Jack Brown, similarly used in the series.



http://www.killertracks.com/ - !/browse/browsed-results.aspx?SelectedCD

On the search section, write "Atmosphere Archive" or "John Foulds" or "Frederick Charrosin" or "Tell-Tale Heart" or "Eerie Night." Then go to # 8 "Eerie Night" by Frederick Charrosin. Excellent moody cue also used in the Superman series.



Then go to track #9 "Tell-Tale Heart" by John Foulds. Another quite excellent cue used in the Superman series.

****

In May, Lee Darkin Miller presented on YouTube his music for the Burning Gas Station scene of Hitchcock's THE BIRDS:

https://www.youtube.com/watch?v=NKtp3mZZnBE

And here is my Herrmannesque rendition composed in 1995 I believe: https://vimeo.com/131063732 XIII The Burning Station

****

Here below is the link to a David Rose cue meant for FORBIDDEN PLANET. Hmmmm. Maybe I should seriously think of writing a Herrmannesque score for that movie?.....

https://www.youtube.com/watch?v=uqEfuELtEpA

****

"Darth by Darthwest" cute & clever video:

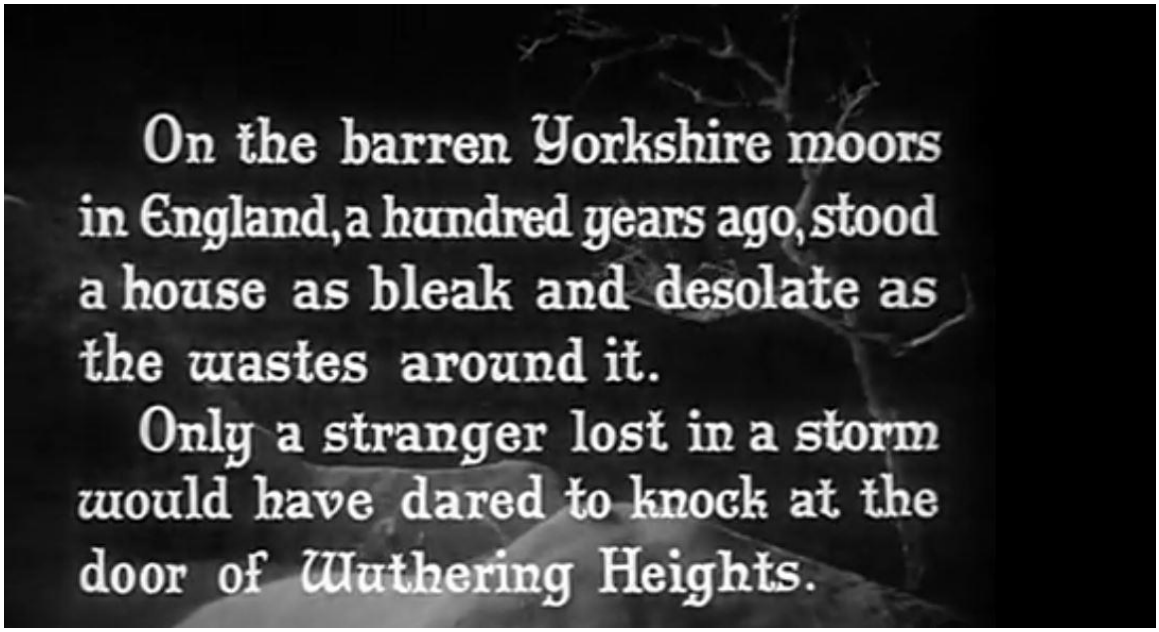
https://vimeo.com/166006200

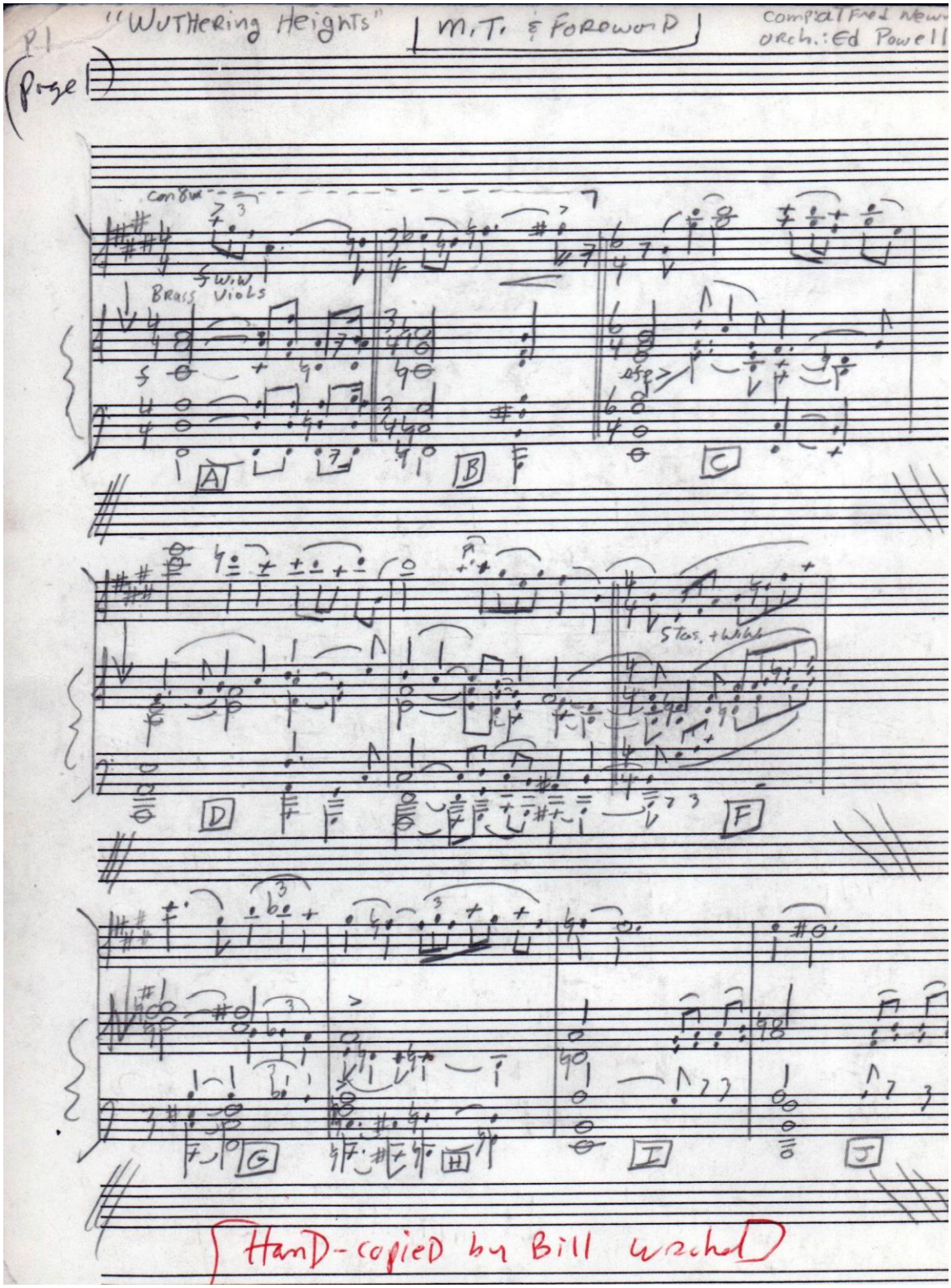
Fortunately the twain shall never meet! I prefer the classic as its 1959's standing and effects! But I *did* enjoy the subtle and clever "UFO Stop" sign next to Cary Grant!

http://the.hitchcock.zone/wiki/1000_Frames_of_North_by_Northwest_(1959)

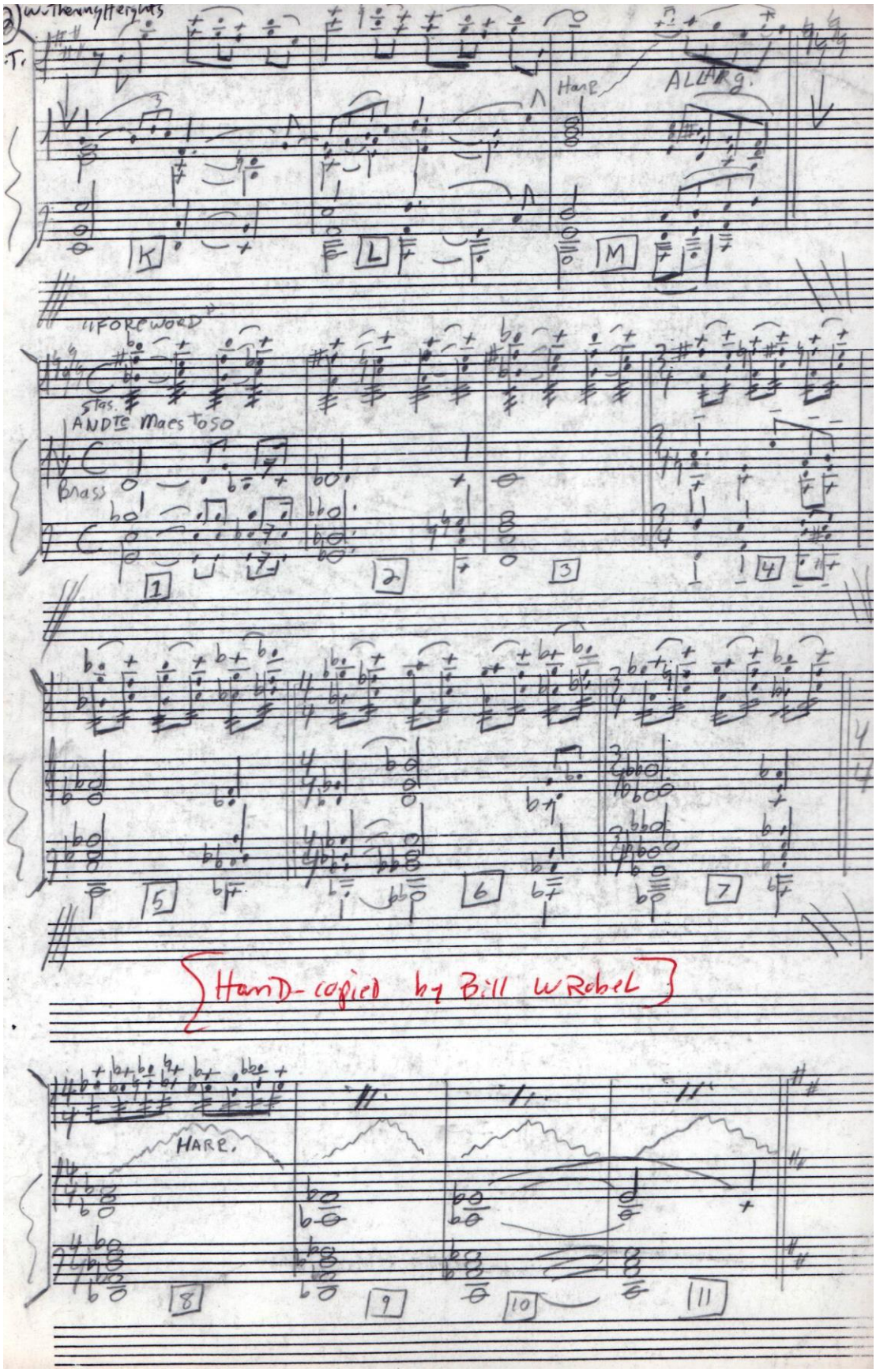
****

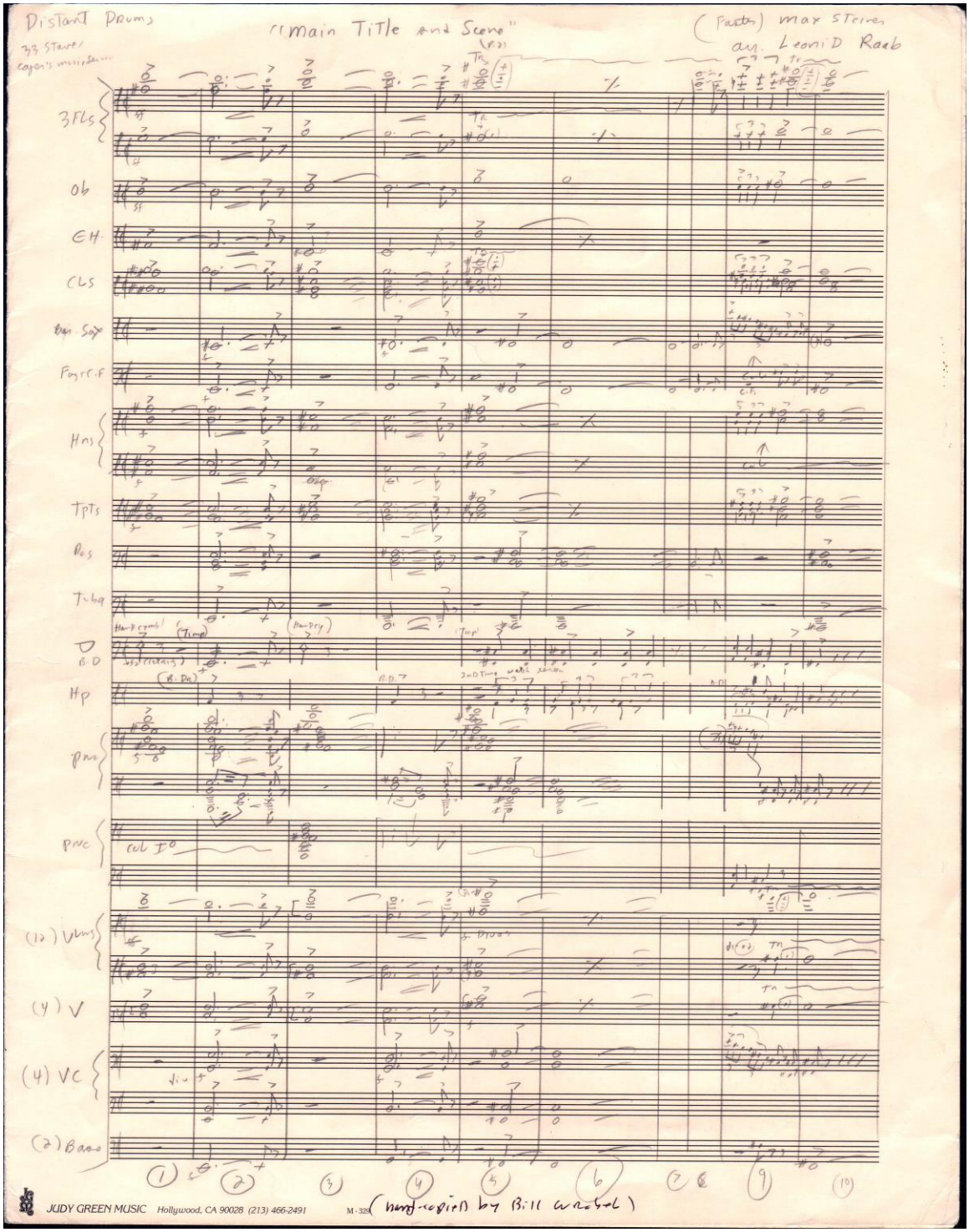
http://www.dailymotion.com/video/x3hdh19_wuthering-heights-1939-laurence-olivier_shortfilms


On the barren Yorkshire moors
in England, a hundred years ago, stood
a house as bleak and desolate as
the wastes around it.
Only a stranger lost in a storm
would have dared to knock at the
door of Wuthering Heights.



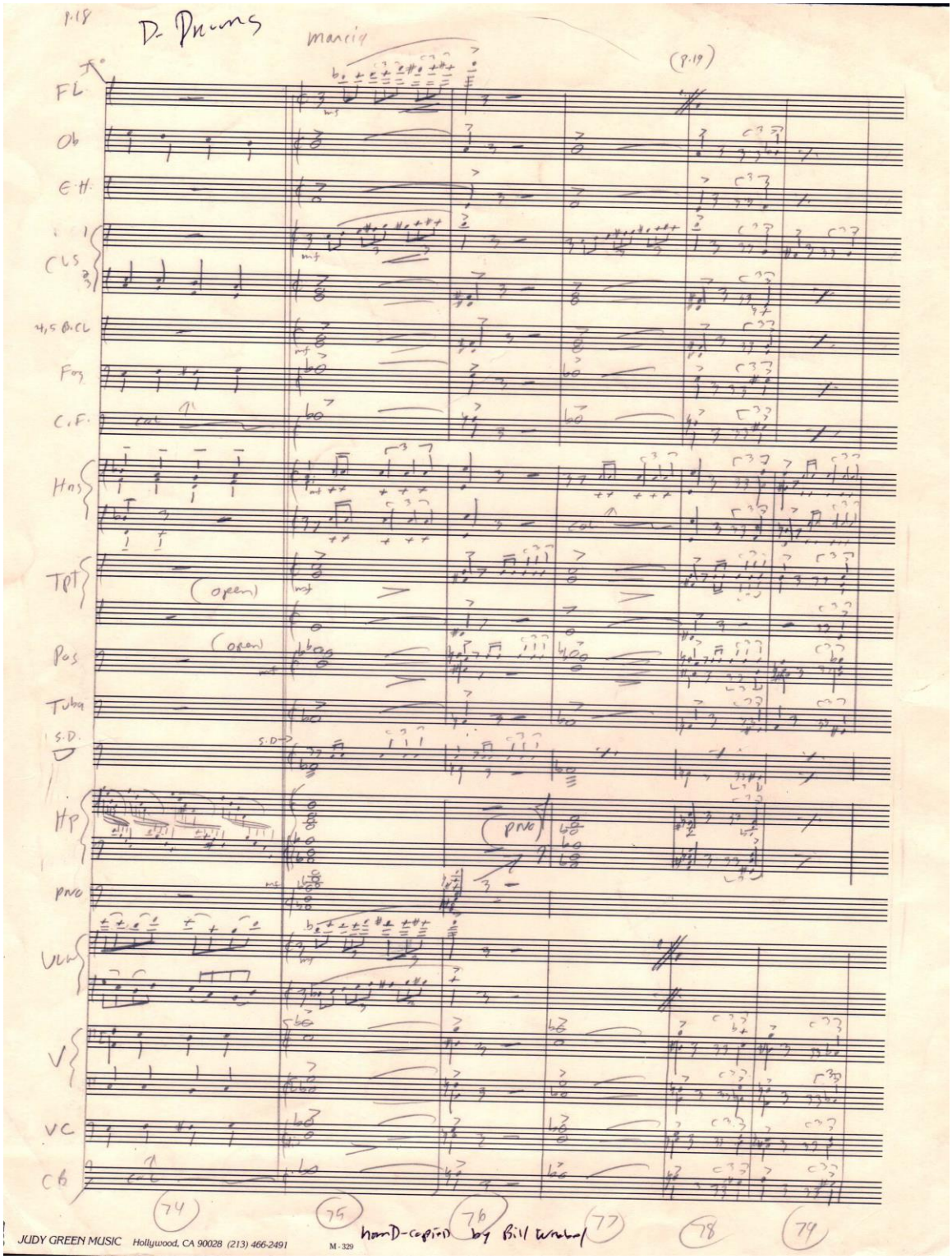
https://s31.postimg.org/n4r60n74b/MDS17583.jpg
https://s31.postimg.org/cz8amt1wb/MDS17584.jpg


w. the ungtherings
Harp
ALLARG.
K
L
M
"FOREWORD"
Stas.
ANDTE Maestoso
Brass
1
2
3
4
5
6
7
[Hand-copied by Bill Wrobel]
HARP.
8
9
10
11

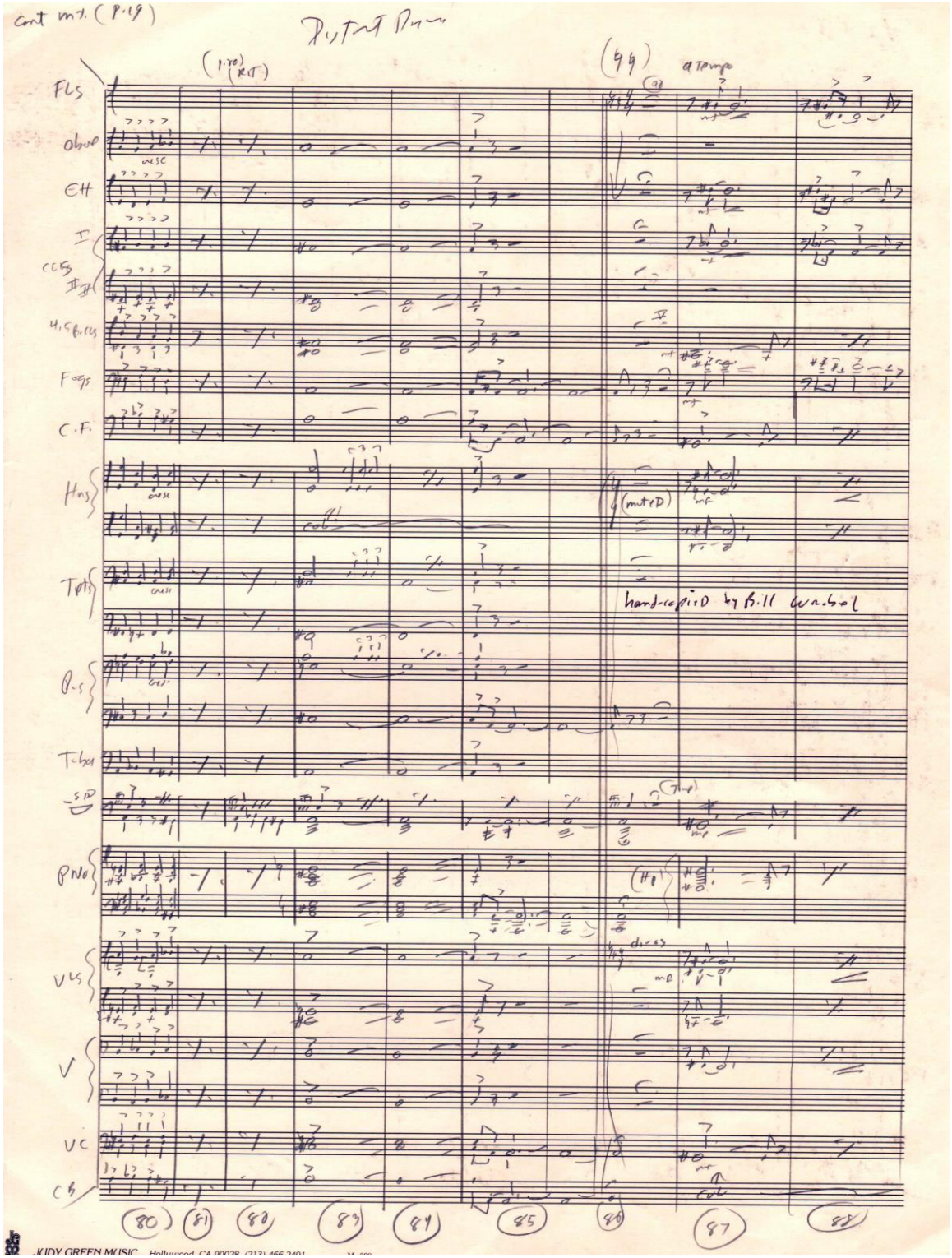


http://www.dailymotion.com/video/x2beaq2_1951-distant-drums-gary-cooper_shortfilms

https://s31.postimg.org/dhh87fsx7/Distant_Drums_M_T_Bars_1_10.jpg



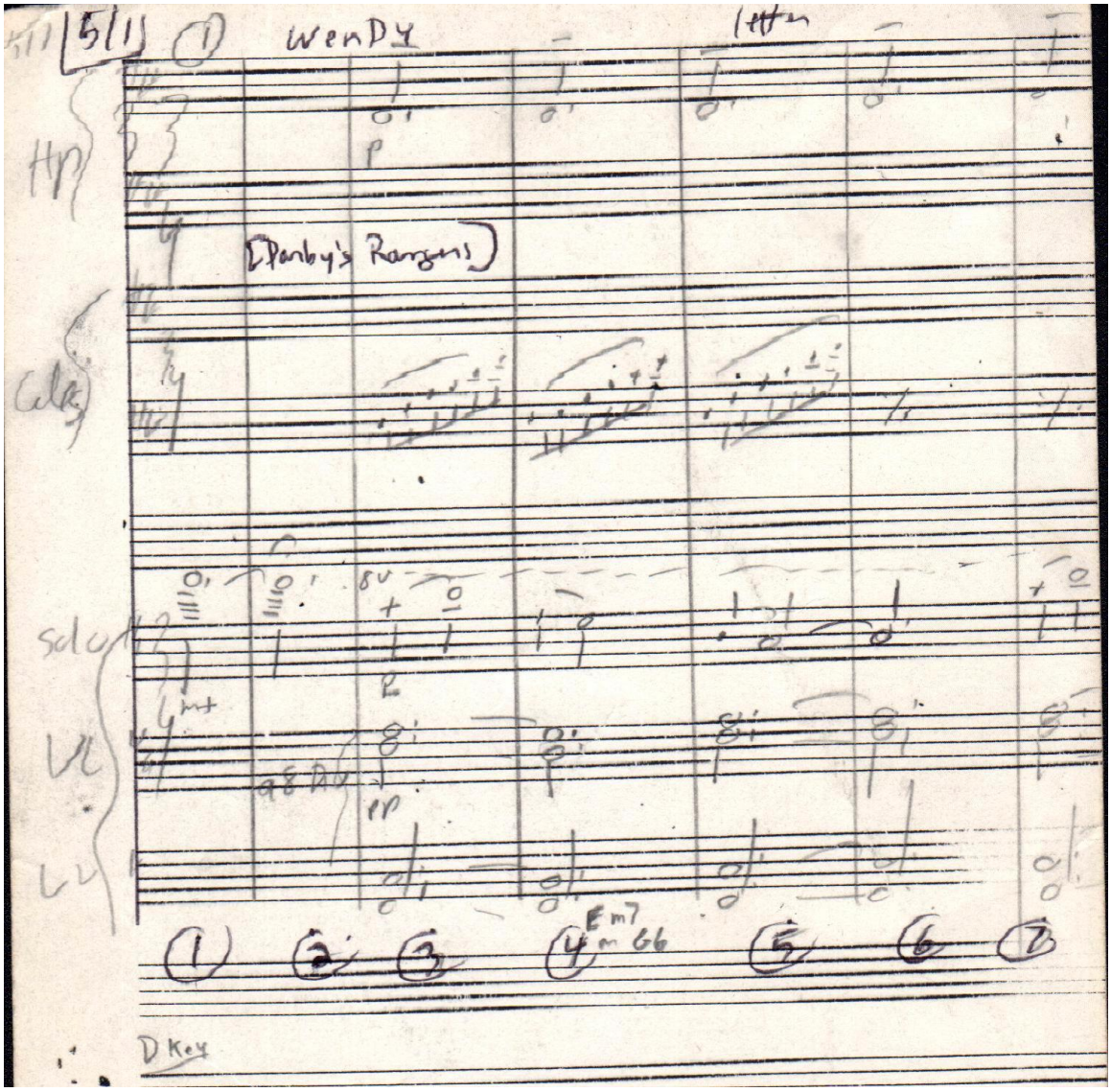
Go to 2:02 for the start of Bar 74...rousing section!
https://s32.postimg.org/gja7vjh0l/Distant_Drums_M_T_Bars_74_79.jpg



https://s31.postimg.org/n7bi6xcaz/Distant_Drums_M_T_Bars_80_88.jpg

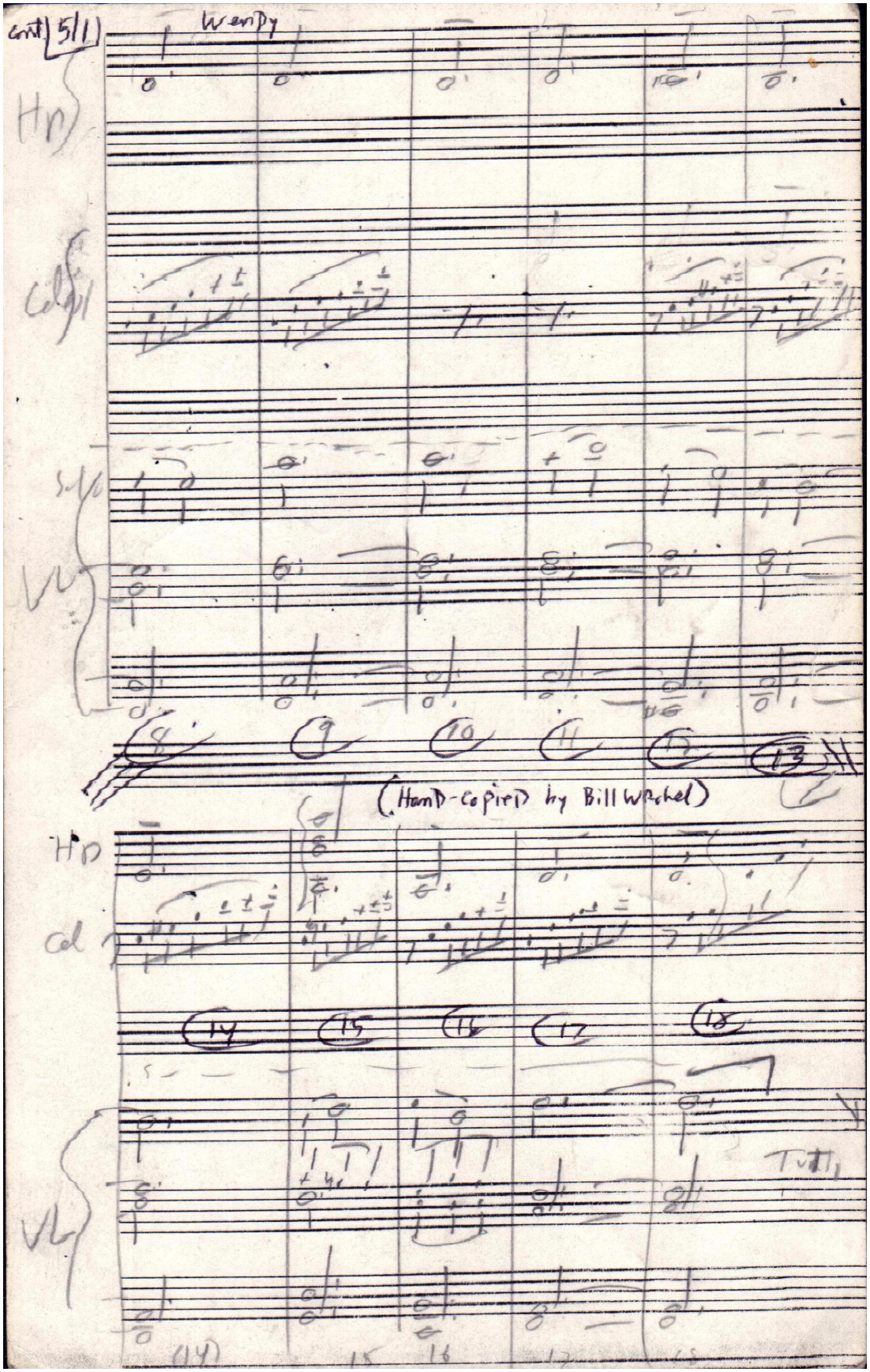
****

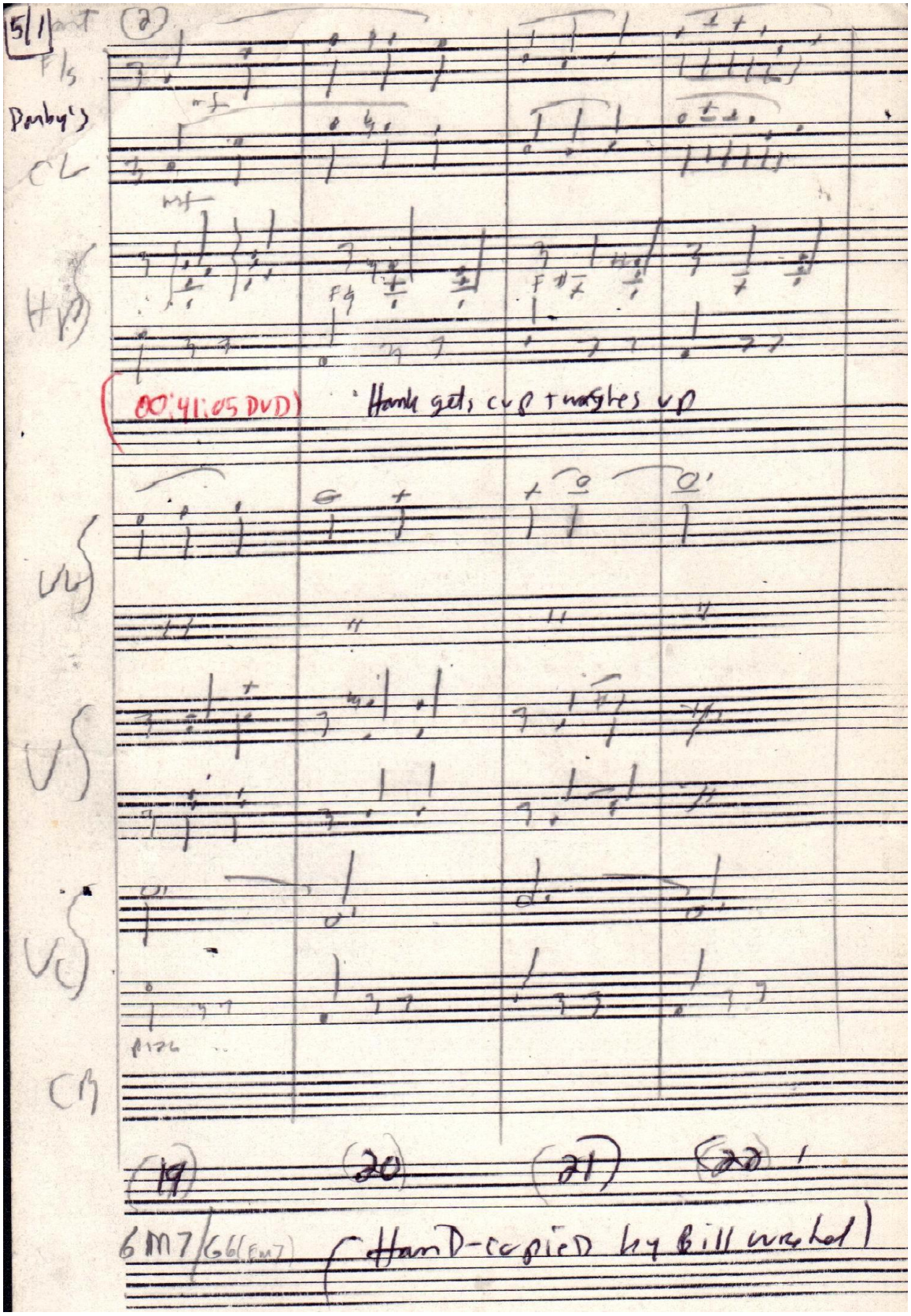
https://youtu.be/vvOtIPq-l1Y Wendy's Tea

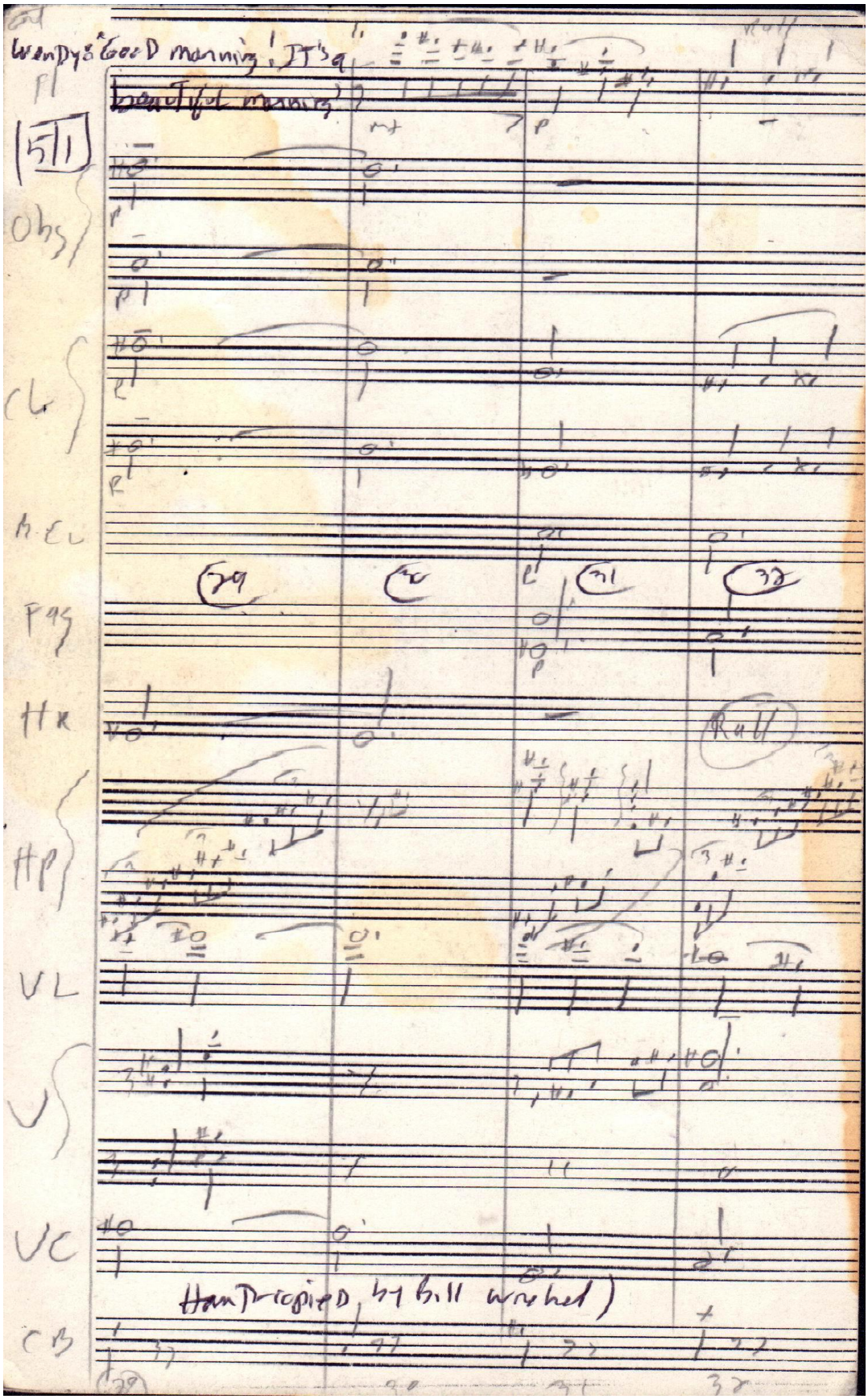


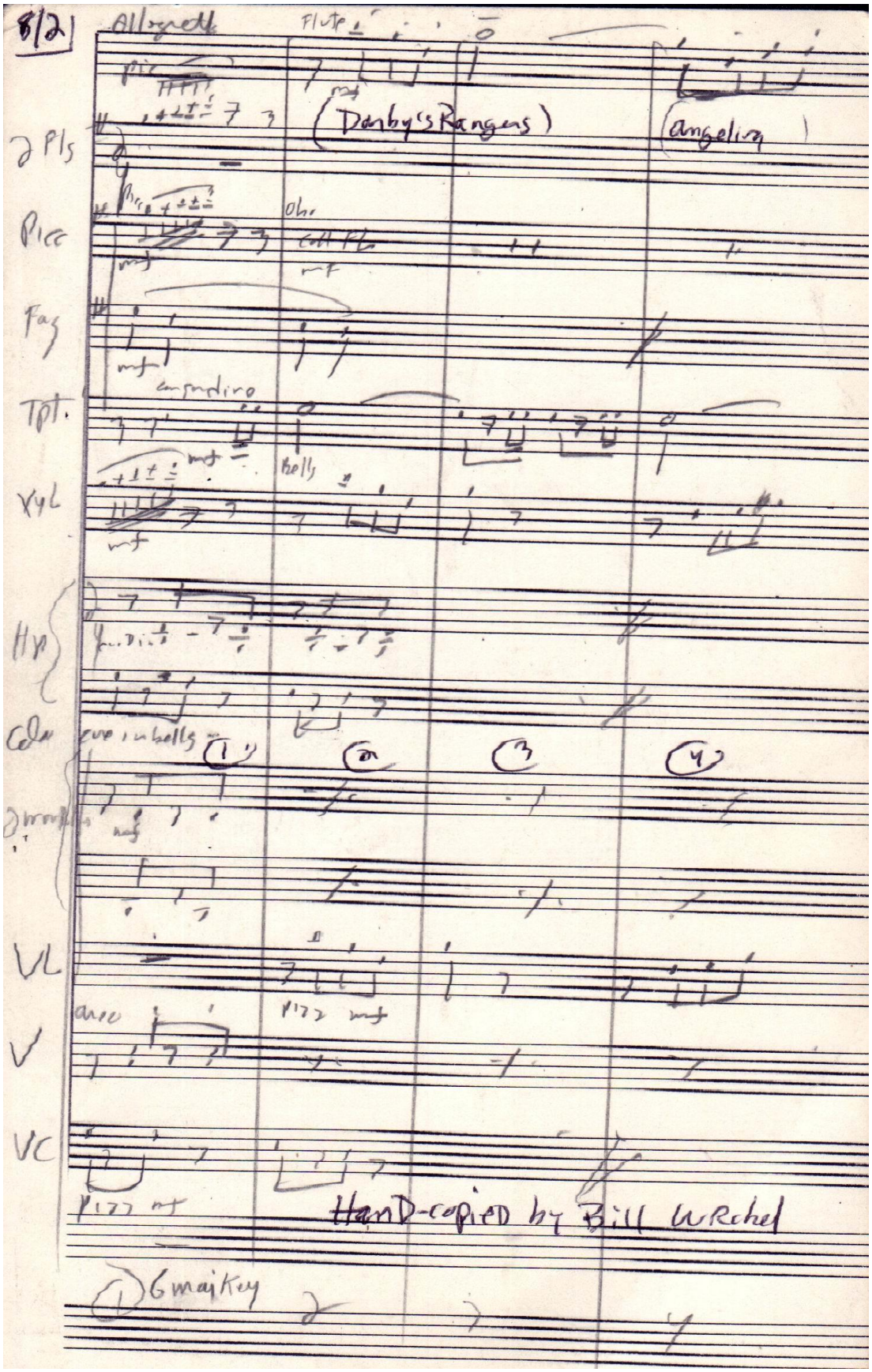
Delightful melody from the melody master, Max! D (again, as in "Delightful!) maj (D/F#/A) initially.

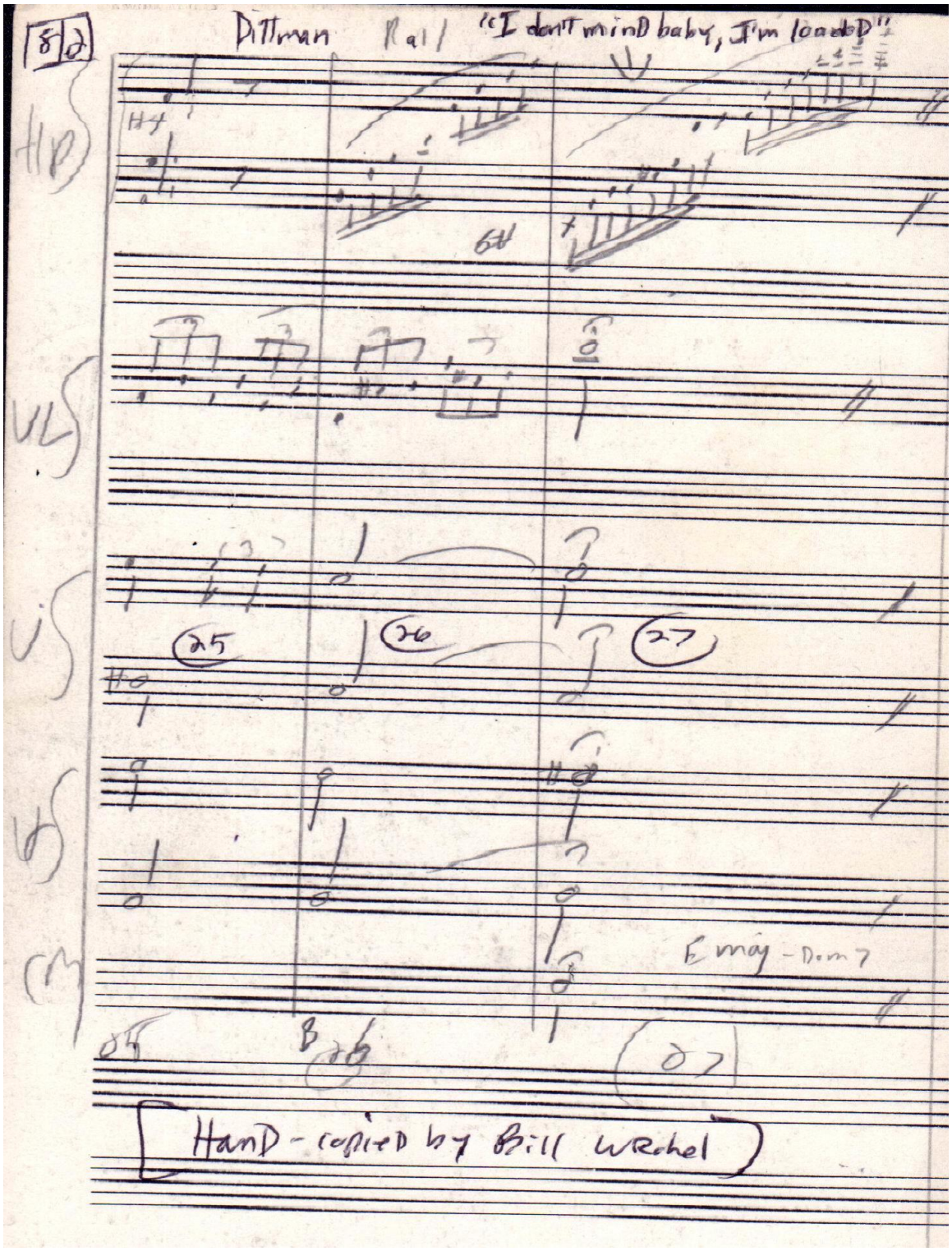
https://s31.postimg.org/vmwhaeuuj/5_pt_1_Bars_1_7_Wendy_s_letter_tea.jpg
https://s32.postimg.org/j8hvhqth1/5_pt_1_Bars_8_18.jpg
https://s31.postimg.org/6xhq4uwe3/5_pt_1_Bars_19_22.jpg
https://s32.postimg.org/94ei73jth/5_pt_1_Bars_29_32_Good_Morning.jpg


cont 5/11
Wendy
Hn
Cl
Vl
(Hand-copied by Bill Wrichel)
Tutti

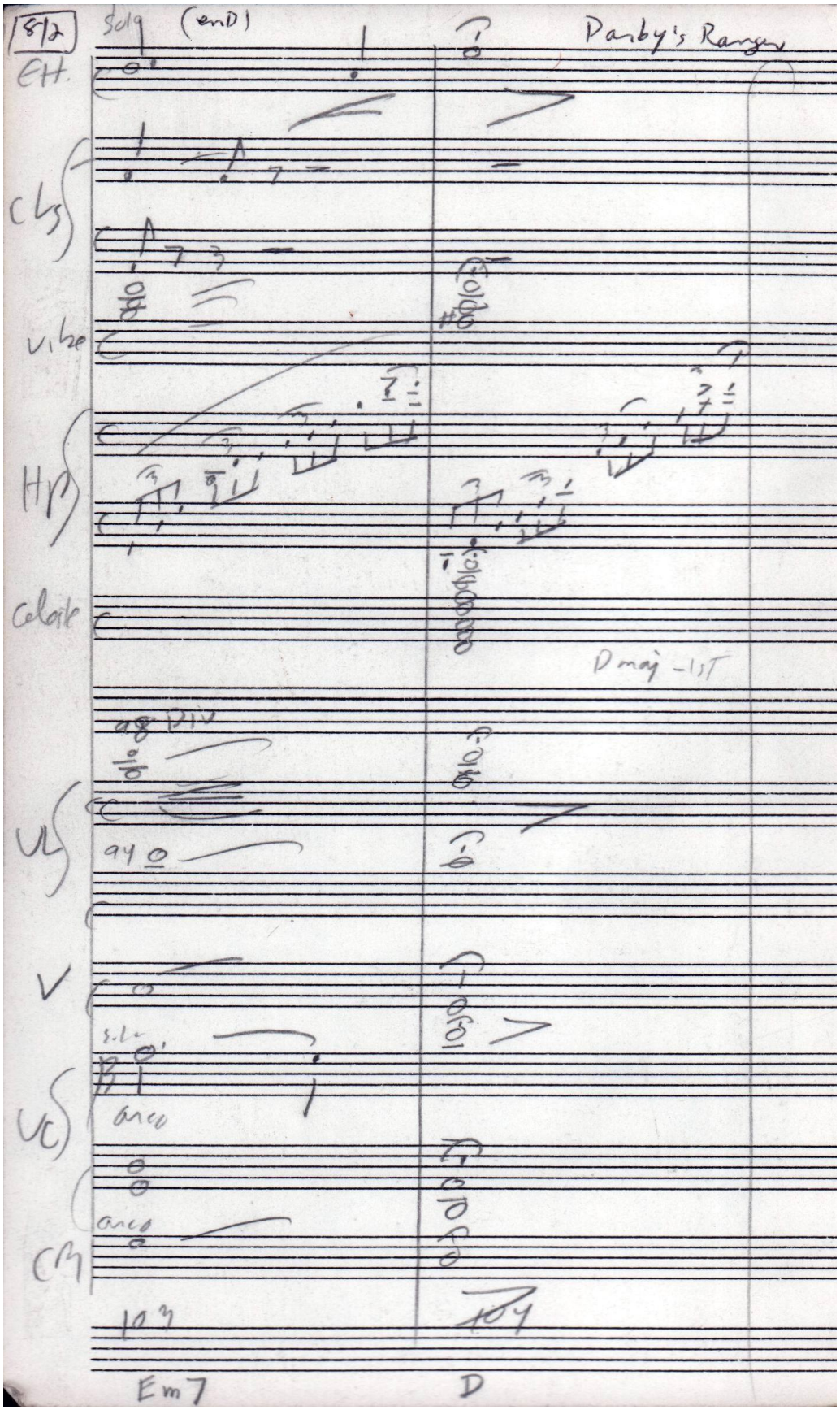

5/1
Fls
Darby's
CL
Hns
00:41:05 DVD
Hank gets cup + wiggles up
Vln
Vla
Vc
CB
19
20
21
20
6M7/G6(Em7)
(Hand-copied by Bill Walton)


Wendy's Good morning! It's a
beautiful morning!
Fl
51
Obs
Cl
A.Cl
Fgs
Hrn
Hp
VL
V
VC
CB
Roll
Hand Transcribed, by Bill Wrighed)


8/2
Allegretto
Flute
(Darby's Rangers)
(angelina)
2 Pls
Picc
Oboe
Cell Flute
Fag
Tpt.
Xyl
Bells
Hp
Cello
Bass
VL
V
VC
Hand-copied by Bill Wrehel
(1) G major key



https://youtu.be/gkGB3225kA4 Angie (Reel 8 pt 2)
https://s32.postimg.org/arht1dv11/8_pt_2_Bars_1_4_Angie.jpg
https://s31.postimg.org/o1soart57/8_pt_2_Bars_25_27_I_m_loaded.jpg
https://s32.postimg.org/w5cuszzad/8_pt_2_Bars_52054_mandolins.jpg


8/2
Solo (in D)
Darby's Range
Ett.
Cls
vibe
Hp
celeste
D maj - 1st
div
Vl
V
Vc
arco
arco
CB
Em7
D

****

[Thursday, July 28, 2016 2:01 pm]

Actually I resumed my new blog here about an hour or less ago but editing the previous pages.

I wanted to read up more on James Bernard's approach to music, so I googled it via Google Books. Here is one book by David Huckvale published in 2008 titled "Hammer Film Scores and the Musical Avant-Garde." On pages 3& 4 in the Preview text on Google (see the image below in the next page), discussion focused briefly on how James Bernard's "approach anticipated Bernard Herrmann's music for *Psycho*...For that film, Herrmann exploited the clash of false relations and major and minor seconds just as Bernard had done before him...."

Actually, Herrmann exploited or self-borrowed for *Psycho* an Early Work piece written 25 years before titled *Sinfonietta for String Orchestra*. So Herrmann was doing that approach before James Bernard as well as repeated in some of his radio works for early CBS--although it was not utilized for a movie by Herrmann until *Psycho* (maybe in a smaller degree in *Day the Earth Stood Still*). So, in terms of a technicality, James Bernard utilized these dissonant approaches *earlier* for a movie than Herrmann did in the same overall approach. I'll recheck all this later.

I liked the music by James Bernard. His signature style with the strings are especially noteworthy and grabs the listener's attention. I remember how I really liked his strings cues for *X--The Unknown* starring Dean Jagger (whom I like a lot). *Quartermass Experiment* was also impressive. Good composer! But Bernard's overall style is not exactly what I would call "predominantly Romantic style" as Huckvale wrote on page 1 of the Introduction. It is far more "modernistic" in certain terms. Herrmann's approach is definitely Romantic in character in most cases (certainly since his Early Works except in specific cases like *Psycho* that needed a far more disturbed and removed music approach). So, while I appreciate Bernard's works (just as I am impressed with Searle's avant-garde works for films), he would definitely not be in my Top Ten list of Favorite Composers. Herrmann and then Steiner would be my top two in that list. I just cannot stomach a steady or daily diet of James Bernard, whereas I can feast on Herrmann & Steiner every day!

From the "Introduction" of Huckvale's book....

The Quatermass Experiment was the first film score by James Bernard, and with only strings and percussion at his disposal he brought some remarkably avant-garde sounds of his own to the audiences who sat, terrified, in their cinema seats. Though Bernard was not an advocate or an admirer of serialism, let alone Boulez' particular variety, his score for *Quatermass* nonetheless anticipated another trend that would become very fashionable in contemporary music circles in the 1960s. This was the tone cluster, a technique eventually made famous by Polish composer Krzystof Penderecki. As Bernard himself explained:

> I give full marks to Hammer and to Anthony Hinds [producer of *The Quatermass Experiment*], because he encouraged this. They never raised their eyebrows at the comparative weirdness of the sounds. I'd never even heard of Penderecki at that stage. In fact, I've always found atonal and twelve-note music to be unappealing. I have a thing against it, but then I found myself doing the same kind of thing — it was the sort of sound I needed for the film — all from nobody's influence.[4]

From a purely cinematic point of view, Bernard's approach anticipated Bernard Herrmann's music for *Psycho* (dir. Alfred Hitchcock, 1960). For that film,

Herrmann exploited the clash of false relations and major and minor seconds just as Bernard had done before him. In *The Quatermass Experiment* Bernard also created considerably advanced tone clusters out of superimposed sevenths on *tremolo* strings, an effect that makes a great impression when the astronaut Victor Carroon (played by Richard Wordsworth) reaches out for a vase of flowers while lying in a hospital bed during the fourth reel of the film. And for the death of the giant half-man, half-vegetable monster Carroon eventually becomes at the end of the film, Bernard instructed his string players to play on the wrong side of the bridge of their instruments. His marking, *grottesco*, sums up the effect of the sound they created — a sound that he would go on to use

****

https://youtu.be/boqA2Bm7Dcs

https://youtu.be/rvze0czjrrA

"Nightmare" cues on an episode of the Bob Hope Chrysler Theatre...

****

[Monday, August 1, 2016 at 12:11 pm]

I've been relaxing this weekend watching *Kung Fu* (starring David Carradine) marathon on the Decades cable channel. On the side, I was also studying the music of Max Steiner. Here are three excerpts below.

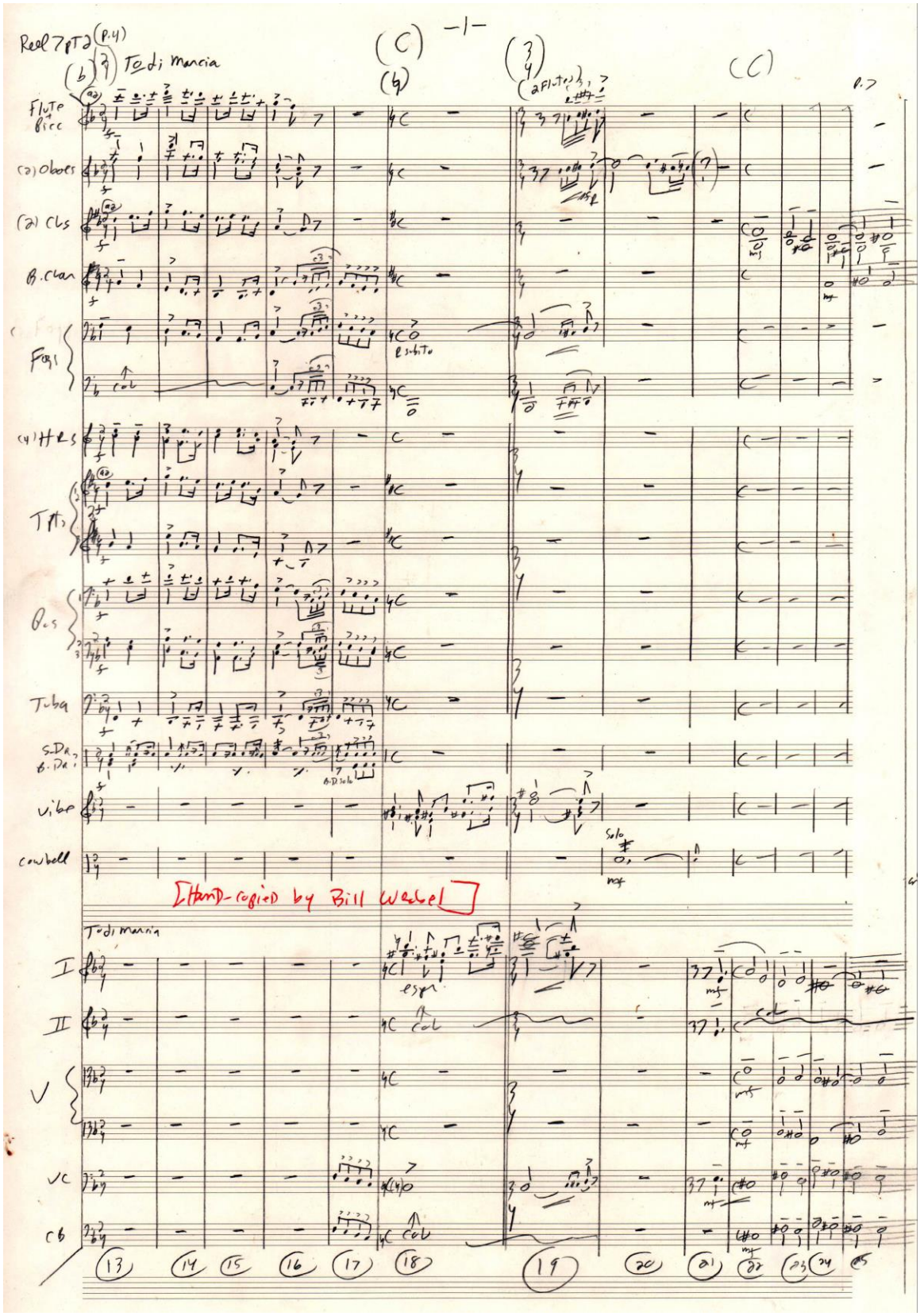
The first clip on my unlisted YouTube (see link below) of Reel 7 pt 2 highlights two U.S. presidential/patriotic themes. Bars 13 thru 16 has the F major tonality with the first quarter chord F/A/C. Steiner inserted the key signature of one flat (F maj) for Bars 13 thru 17 (then cancelled in Bar 18). The sturdy brass especially but also the woodwinds play this section arranged by Max of "Hail To The Chief." Then in Bars 18-19 we hear a brief segment of the "Battle Hymn of the Republic" that Steiner arranged with the violins and vibe. Its core chord is the E major (E/G#/B).

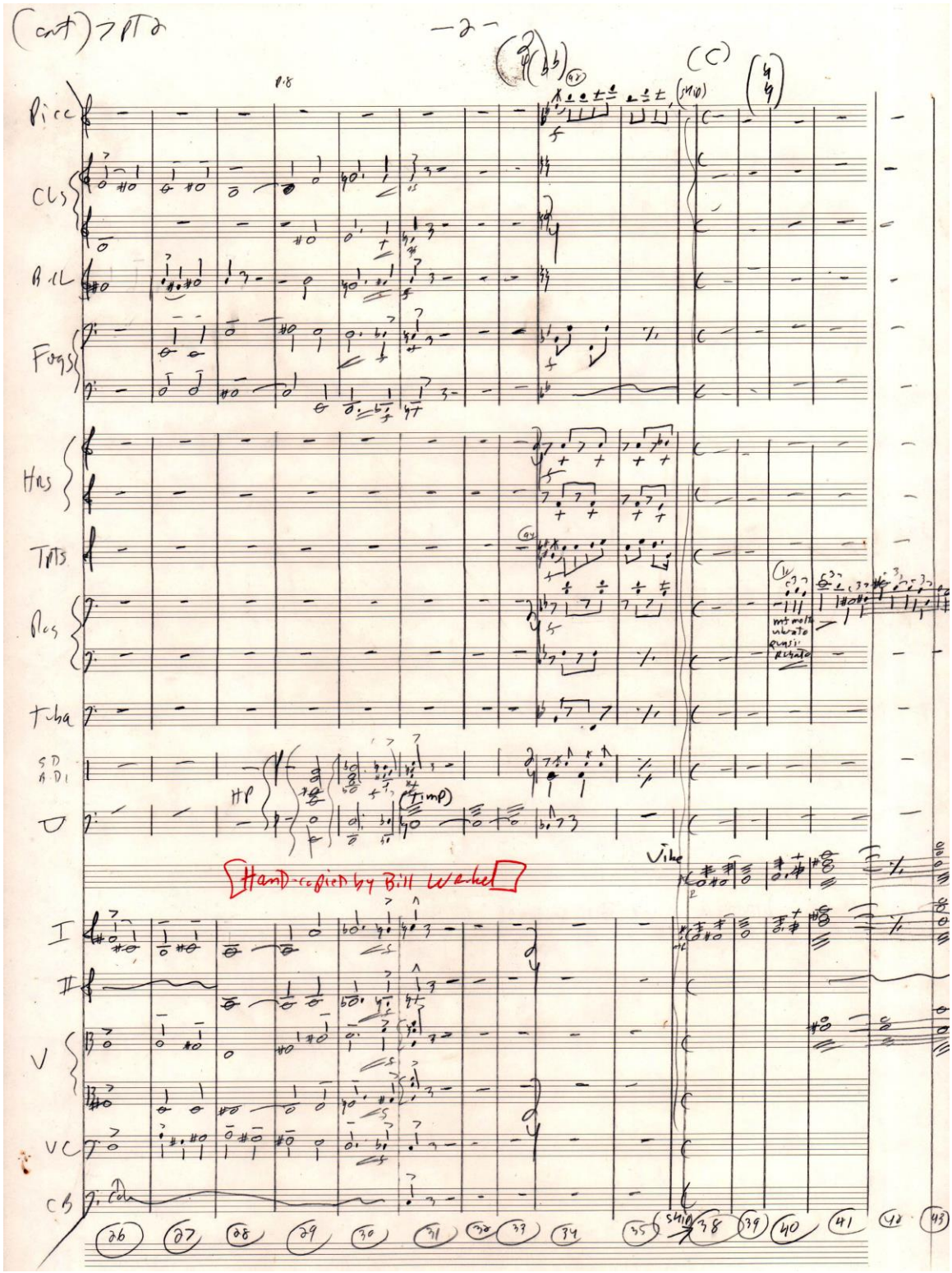
Starting at the end of Bar 21 we come to a dignified section of music thru Bar 29 (at least) of the so-called "Youth" motif (according to cue sheets). Then "Yankee Doodle" is played from Bars 34-37 presented by the rousing brass again. After a brief transition segment played by the trem violins and vibe we come to a "Heartbreak" section of music played that is really tongue-in-cheek as played by the solo (almost comical) trombone. Max directed the player to sound *mf molto vibrato quasi rubato*. After a half rest in Bar 40, the solo trombonist plays "3" triplet value quarter notes (in C time) small octave A-B-A up to (Bar 41) "3" triplet value Line 1 E half note to triplet value D quarter note down to "3" triplet value E# half note to triplet value F# quarter note, and so on. The violins in Bar 41 (and also the vibe) are bowed trem on Line 2 D/F#/A) D major chord) whole notes tied to whole notes next bar.

Here is the unlisted YouTube video link:
https://youtu.be/P-z2tmT1Xqc

Immediately following are my two hand-copied pages of Max's music:

https://s31.postimg.org/9al83h1dn/Dream_Sequence_Reel_7_pt_2_page_1.jpg
https://s32.postimg.org/6z3jlu4tx/Dream_Sequence_Reel_7_pt_2_page_2.jpg


Real 7pt 2 (p.4)
Todi mancia
Flute
Picc
(2) Oboes
(2) Cls
B. Clar
Fgs
(4) Hrns
Tpts
Bones
Tuba
S. Dr.
B. Dr.
vibe
cowbell
[Hand-copied by Bill Weisel]
Todi mancia
I
II
V
vc
cb


(cont) > pt 2
-2-
Picc
Cls
B.Cl
Fgs
Hrns
Trts
Rcs
Tuba
SD
BD
Hp
Vibe
I
II
V
VC
CB
Hand-copied by Bill Wakeel

Next we have the Reel 6 pt 2 clip that encompasses the first 52 bars or so. Here is the unlisted link:

https://youtu.be/7IBx16_lyaM

There is a dreamy initial section of only the first three bars that accentuates the ascending and descending glisses of the harps and pianos that is very reminiscent of the classic opening bars of *The Adventures of Superman* (starring George Reeves). Tonalities are not as easy to discern clearly in many of Steiner's chords (unlike Herrmann in most cases), so I am not quite sure what the intended chord is in the first three bars. If you include all the given notes, then combined you have A min 9th (A/C/E/G/B). Clarinets play an inversion of the C maj (E/G/B but written F#/A/Line 2 D). Violins play Line 1 B/Line 2 E/G/B) bowed trem tied whole notes, while violas play small octave A/middle C/E tied whole notes bowed trem. VC/CB play Great octave B tied notes, and the timp is trem rolled on that as well. The flute, oboe, horns, and trem vibe play on tied E notes.

When the chimes sequence starts on Bar 4, the chord is C maj 7th (C/E/G/B) initially. The chimes with *hard hammer* strikes *ff* on Line 1 E quarter note sforzando-marked (^) followed by a quarter rest in 2/4 time. In Bar 21 the two muted (*sords*) trumpets are soli stridently sounding Line 2 G#/A [written A#/B] m2 interval half notes held fermata. Then in Bars 22 thru 27 Max creates a stealthy strings pizzicato section.

Then starting in Bar 29 we have a *quasi blues* section that in turn features solo clarinets, bass clarinet, and the alto sax. Later on starting in Bar 45 the music becomes far more jazzy-pronounced depicting sexy "Temptress" melodies where the tenor sax is included in the mix.

https://s31.postimg.org/cbz05jugr/Dream_Sequence_Reel_6_pt_2_page_1.jpg

https://s31.postimg.org/kpao08323/Dream_Sequence_Reel_6_pt_2_page_2.jpg

https://s31.postimg.org/riu1x6w7v/Dream_Sequence_Reel_6_pt_2_page_3.jpg

https://s32.postimg.org/53k7i5qkl/Dream_Sequence_Reel_6_pt_2_page_4.jpg

Reel 6 pt 2

(Dream Sequence)

-1-

Max Steiner

Picc
Flute
2 oboes
3 Cls
Bass Cl
2 Fgs
Horns (4)
(2) Tpts
(4) Pos
Tuba
Hand-copied by Bill Wachel
O
gong
Chimes
Xylo
Vibe
2 Harps
2 pianos
I
II
V
VC
CB

(Picc) Agitato (p.7) Roll

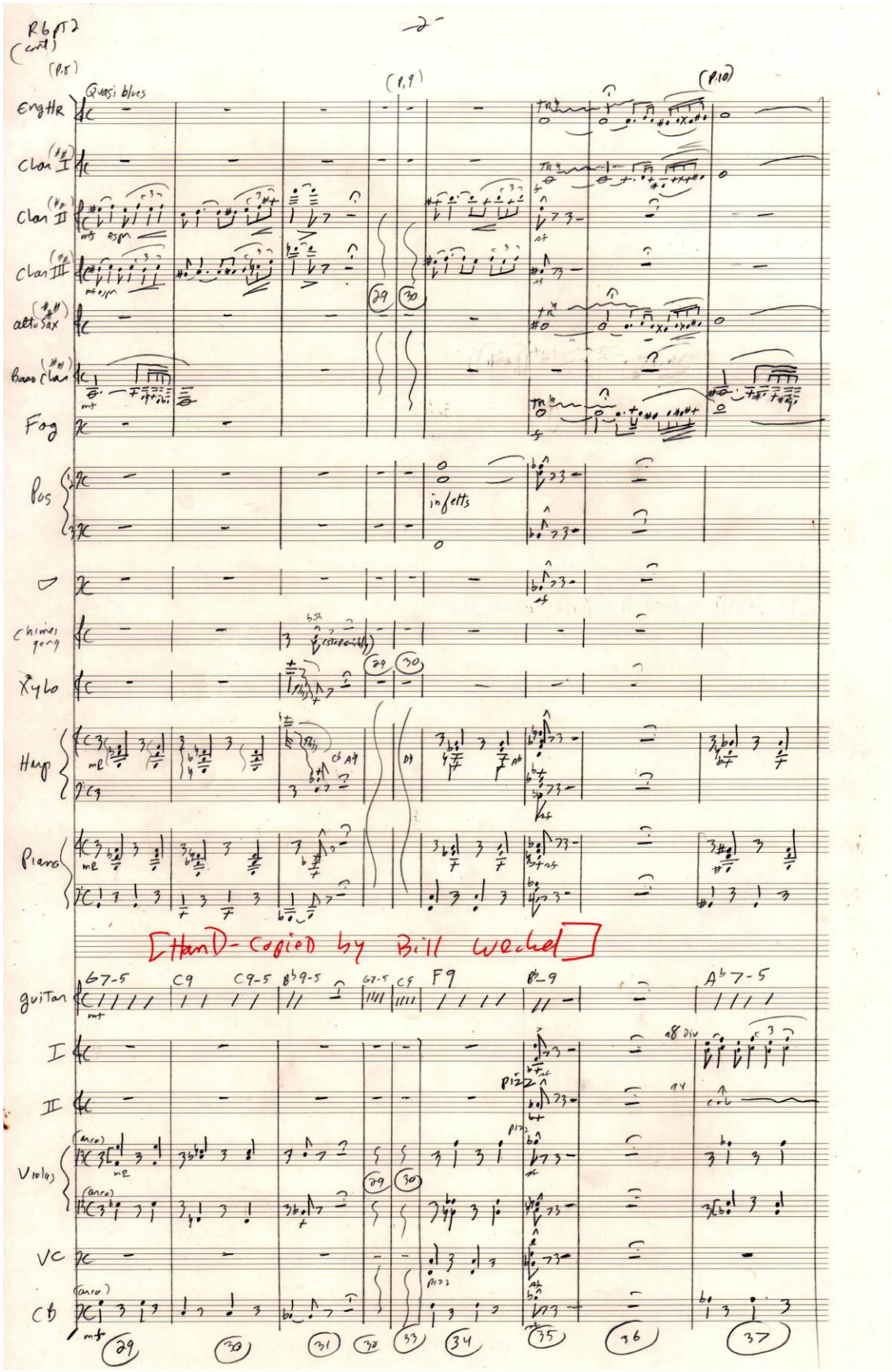
Soli

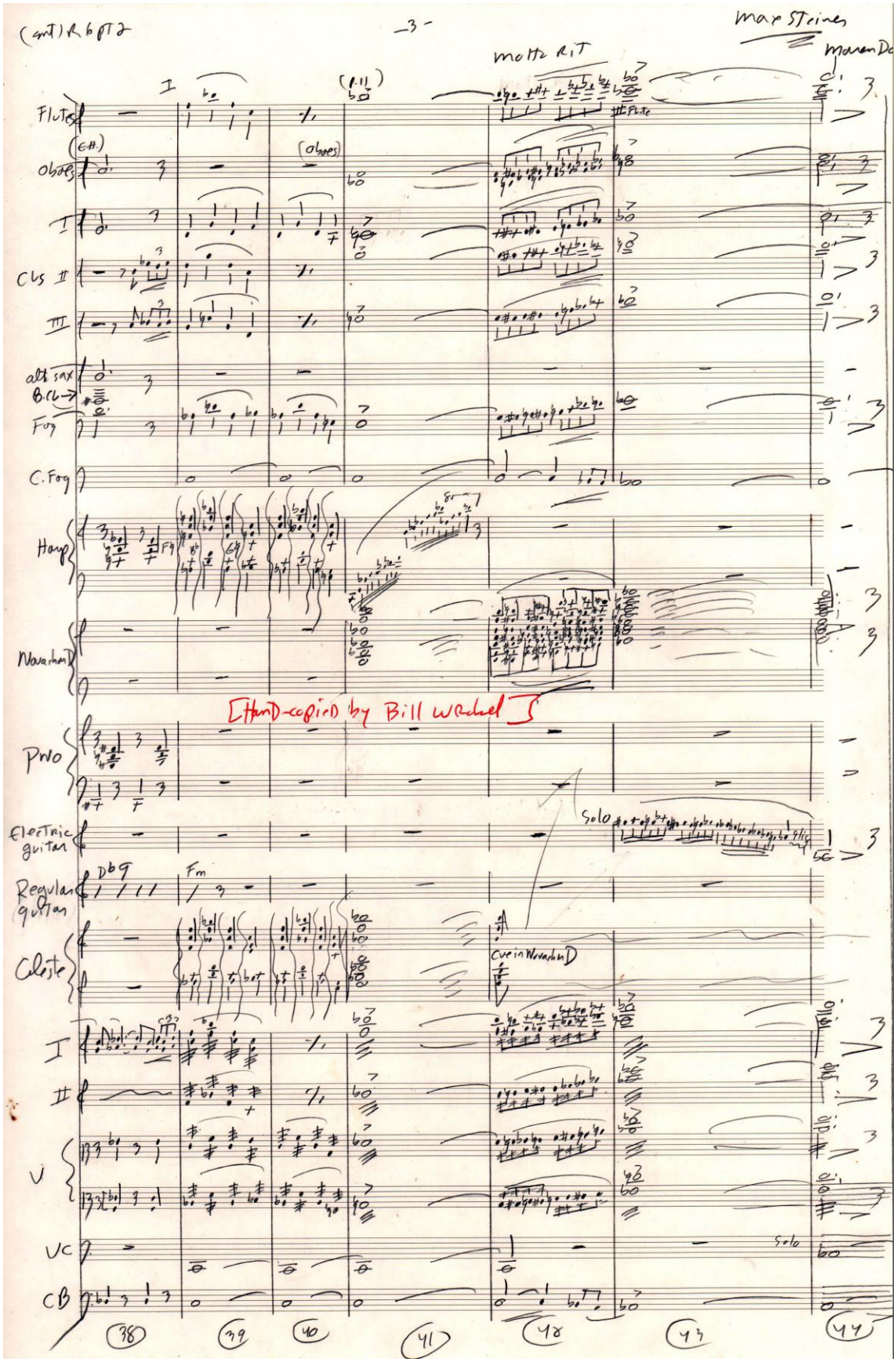
+C. Fog

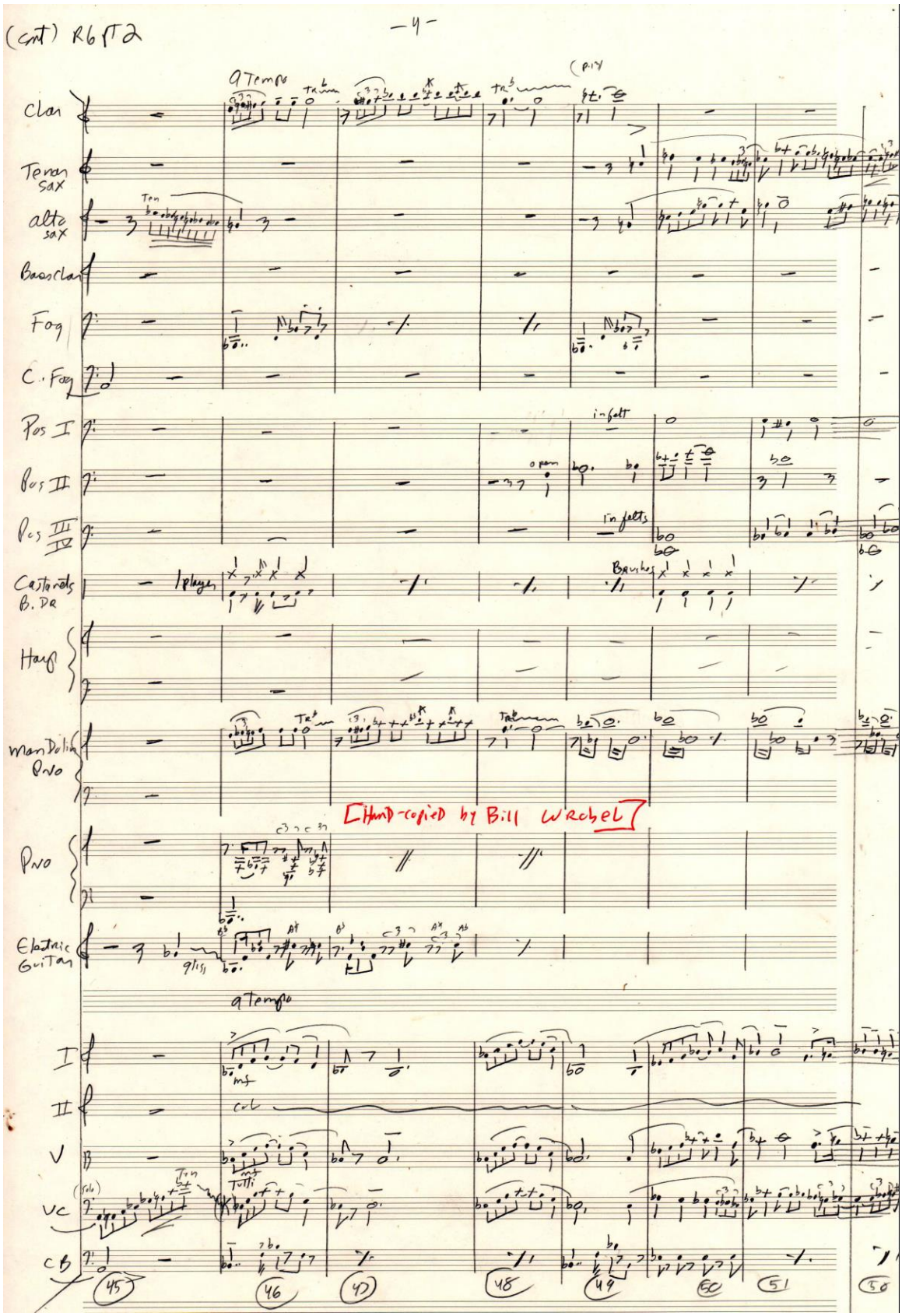
(cont)

Roll

Skip


Quasi blues
Eng Hr
Clar I
Clar II
Clar III
alto Sax
Bass Clar
Fag
Pos
Chimes
Xylo
Harp
Piano
[Hand-copied by Bill Wachel]
guitar
I
II
Violas
VC
Cb


(cont) R 6 pt 2
-3-
max Steiner
molto RIT
Flute
Oboes
Cls I
Cls II
Cls III
alt sax
B.Cl
Fag
C. Fag
Harp
Novachord
[Hand-copied by Bill Wrachel]
Piano
Electric guitar
Solo
Regular guitar
Celeste
Cue in Novachord
I
II
V
VC
CB
Solo
38
39
40
41
42
43
44


(cont) R6 P2
-4-
a Tempo
Clar
Tenor sax
alto sax
Bass Clar
Fag
C. Fag
Pos I
Pos II
Pos III IV
Castanets B. Dr
Harp
Mandolin Pno
[Hand-copied by Bill Wrobel]
Pno
Electric Guitar
a Tempo
I
II
V
Vc
CB
45
46
47
48
49
50
51

The next video excerpt showcases much of the end section of the same Reel 6 part 2 cue. The audio starts on Bar 74. Here the orchestra sounds forte a proclamation A maj (A/C#/E) statement chord. It is rather like an applause chord or a statement of a small feat just performed for the audience clapping in wonder.

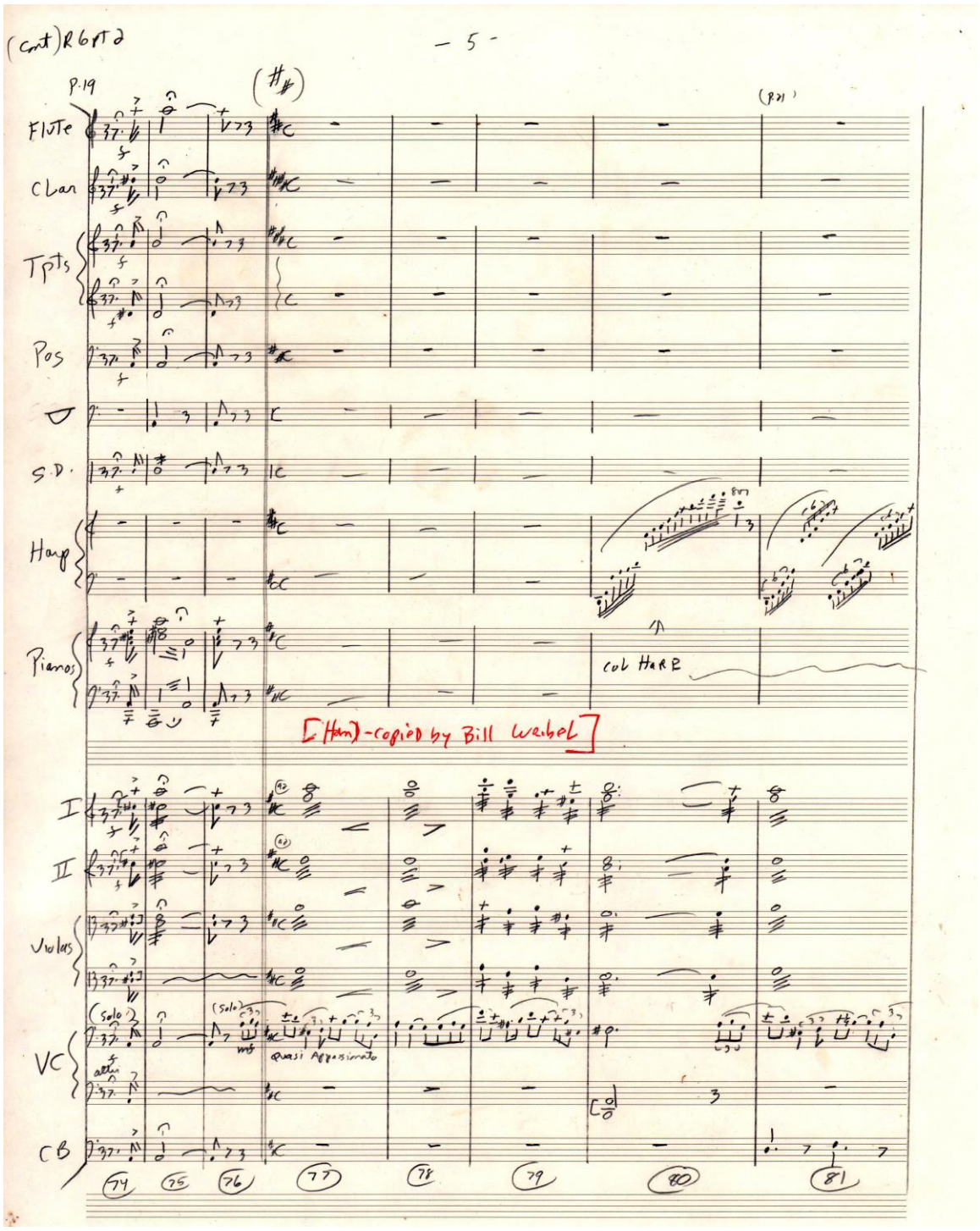
https://youtu.be/6S2gu_WmsKM

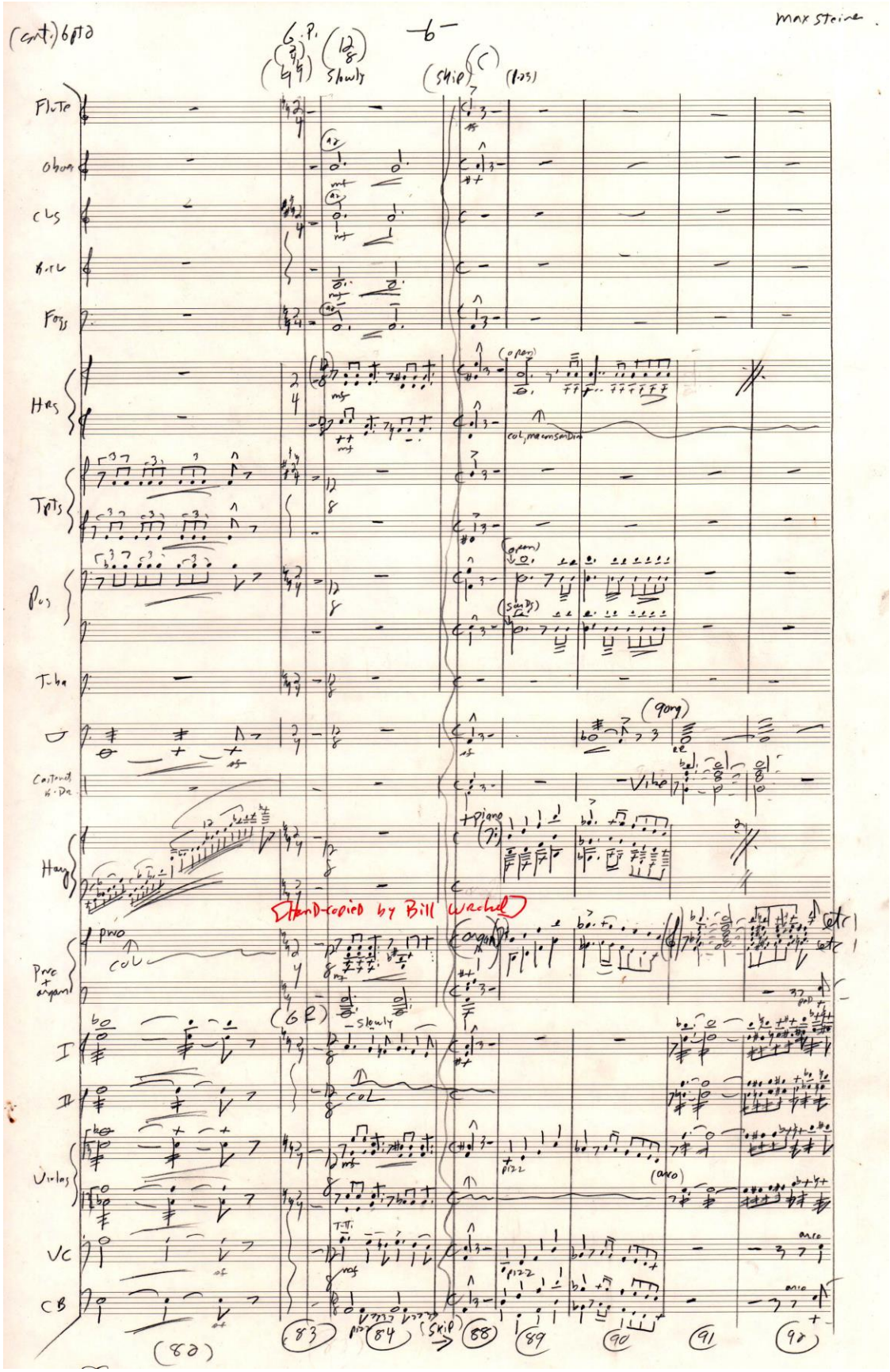
https://s31.postimg.org/oqvw003q3/Dream_Sequence_Reel_6_pt_2_page_5.jpg

https://s32.postimg.org/vfquoqdt1/Dream_Sequence_Reel_6_pt_2_page_6.jpg

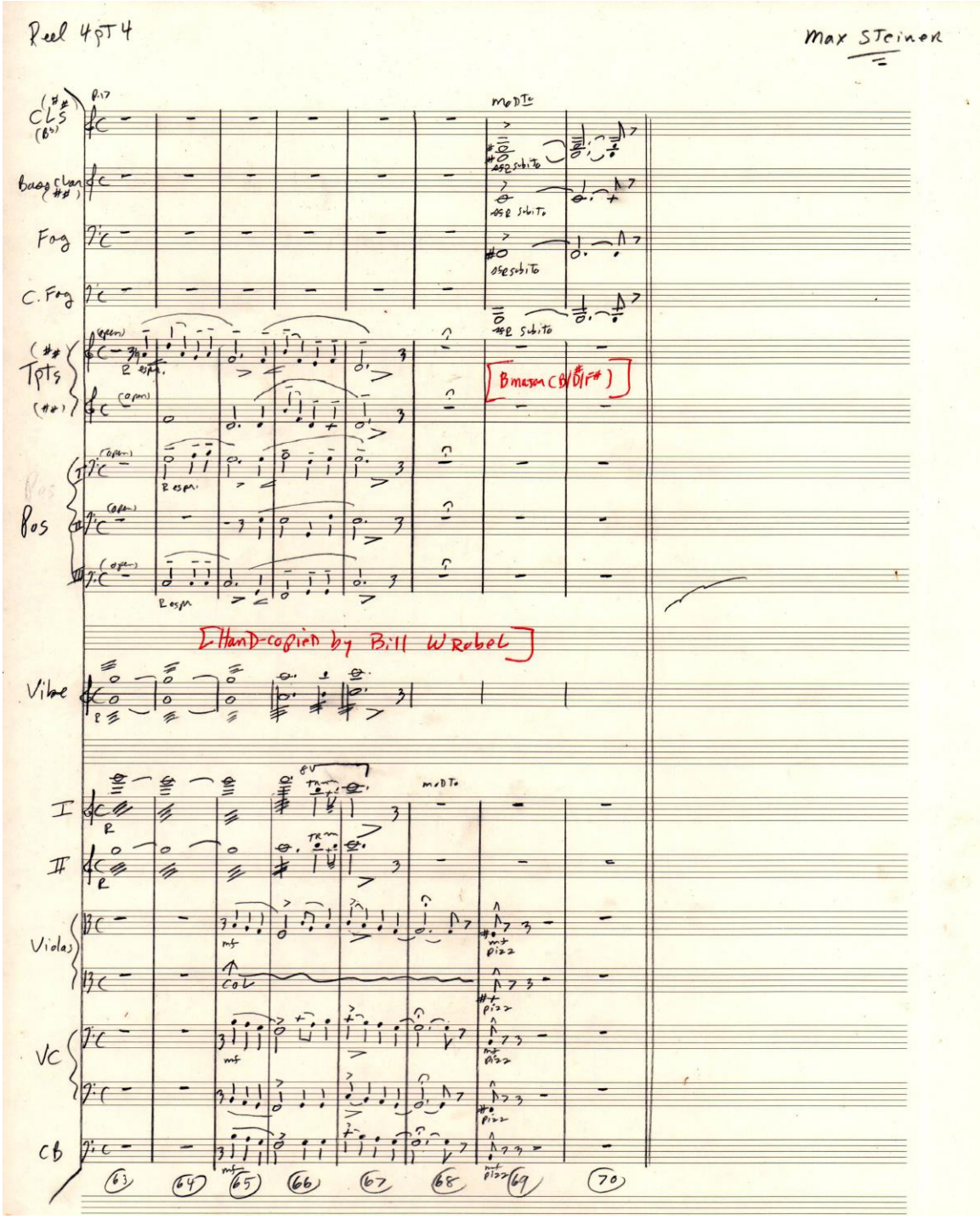
Then a bit of a "Heartbreak" sequence is played by the solo sorrowful cello *quasi appassionato* starting at the end of Bar 76. Violins and violas in Bar 77 are bowed trem on D maj (D/F#/A) whole notes (by extension with the cello the D/F#/A/C# or D maj 7th) crescendo hairpin to (Bar 78) E min (E/G/B) whole notes decrescendo hairpin. By Bar 82 at the end of this sequence, the trumpets and Pos show up to add tension. The harp plays an ascending sweep of two "6" sextuplet 16th figures to "12" 32nd note figure starting Great octave E-G-Bb-small octave D-E-G sextuplet, and so on up the registers. This E/G/Bb/D/A (added 11th or A by a few other instruments) chord is the E half-dim 7th/11th chord.

Starting in Bar 89 a familiar stealthy type of music is played for four bars. It is a type of stealthy footsteps motif that I heard in other movies and especially cartoons but I cannot at the moment identify it. I believe I heard it in the spooky woods scene in *The Wizard of Oz* (1939). It starts basically on D min (D/F/A). The harp/piano/organ play ascending quarter notes D-F-A-D to (next bar) Bb dotted quarter note to C-Bb 16ths to A-G-F-E quarter notes.


(cont) R6 pt 2
- 5 -
p.19
(p.21)
Flute
Clar
Tpts
Pos
S.D.
Harp
Pianos
col HARP
[Hom] - copied by Bill Weibel
I
II
Violas
VC
CB
(Solo)
mf
Quasi Appassionato
74
75
76
77
78
79
80
81


(cont.) 6pm
-6-
Max Steiner
Slowly
(skip)
Flute
Oboe
Cls
Bsn
Fgs
Hrns
Trpts
Pos
Tuba
Timp
Cymbals & Dr.
Harp
Piano
Perc + Organ
Vlns I
Vlns II
VC
CB
col, mezzo sordino
(open)
(sordino)
(gong)
Vibe
+piano
(Hand-copied by Bill Wachel)
(organ)
pizz
arco
(6R)
(skip)

And here is powerful, evocative mood music by Max in Reel 4 pt 4.



https://youtu.be/IQZ3n_WUTxU

https://s32.postimg.org/5zrygx2et/Reel_4_pt_4_Bars_63_70.jpg

****

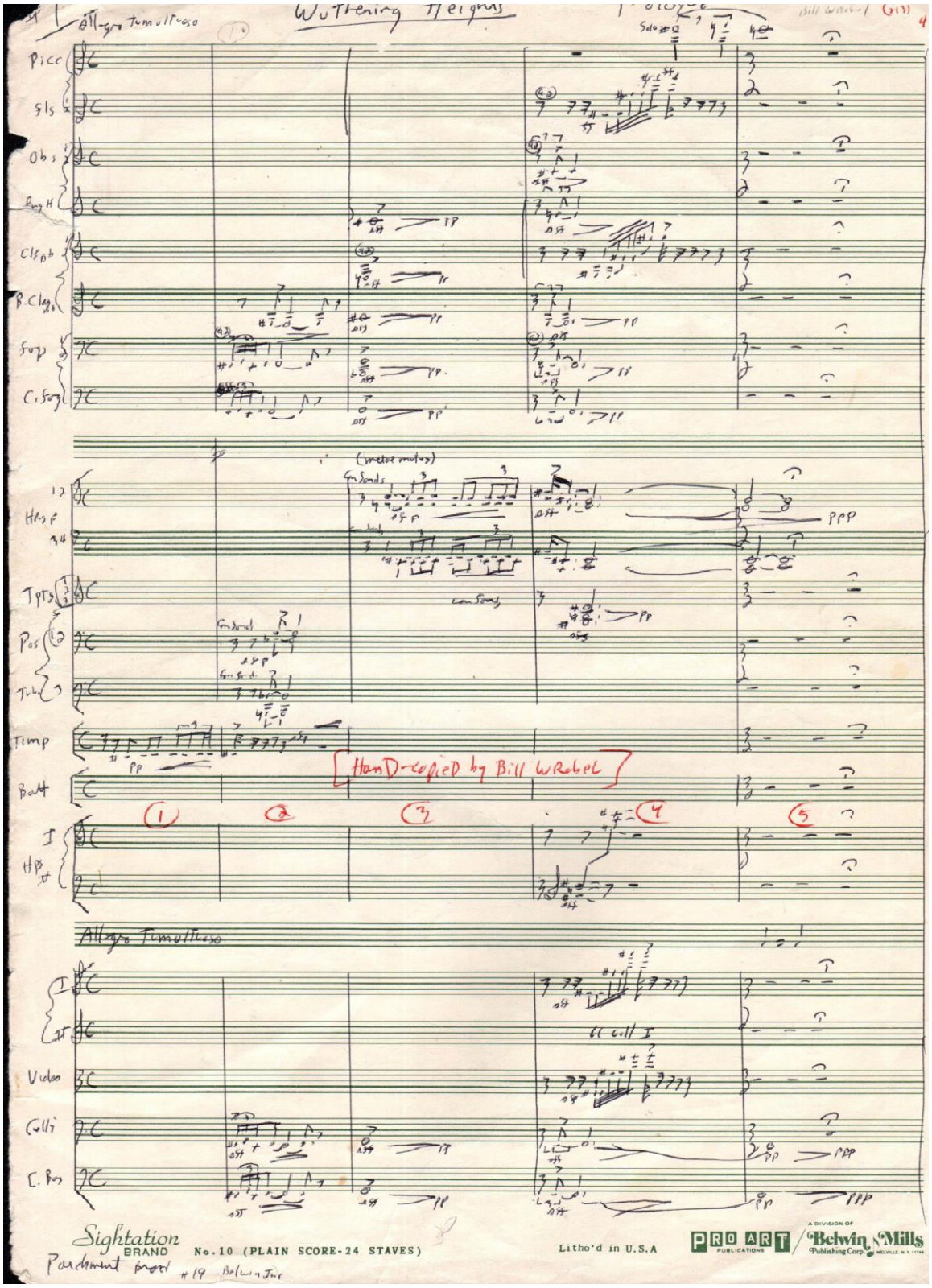
[Tuesday, August 2, 2016 at 2:48 pm]
Studying Herrmann's *Wuthering Heights* for a few hours after finding today newly released videos of the music on YouTube.

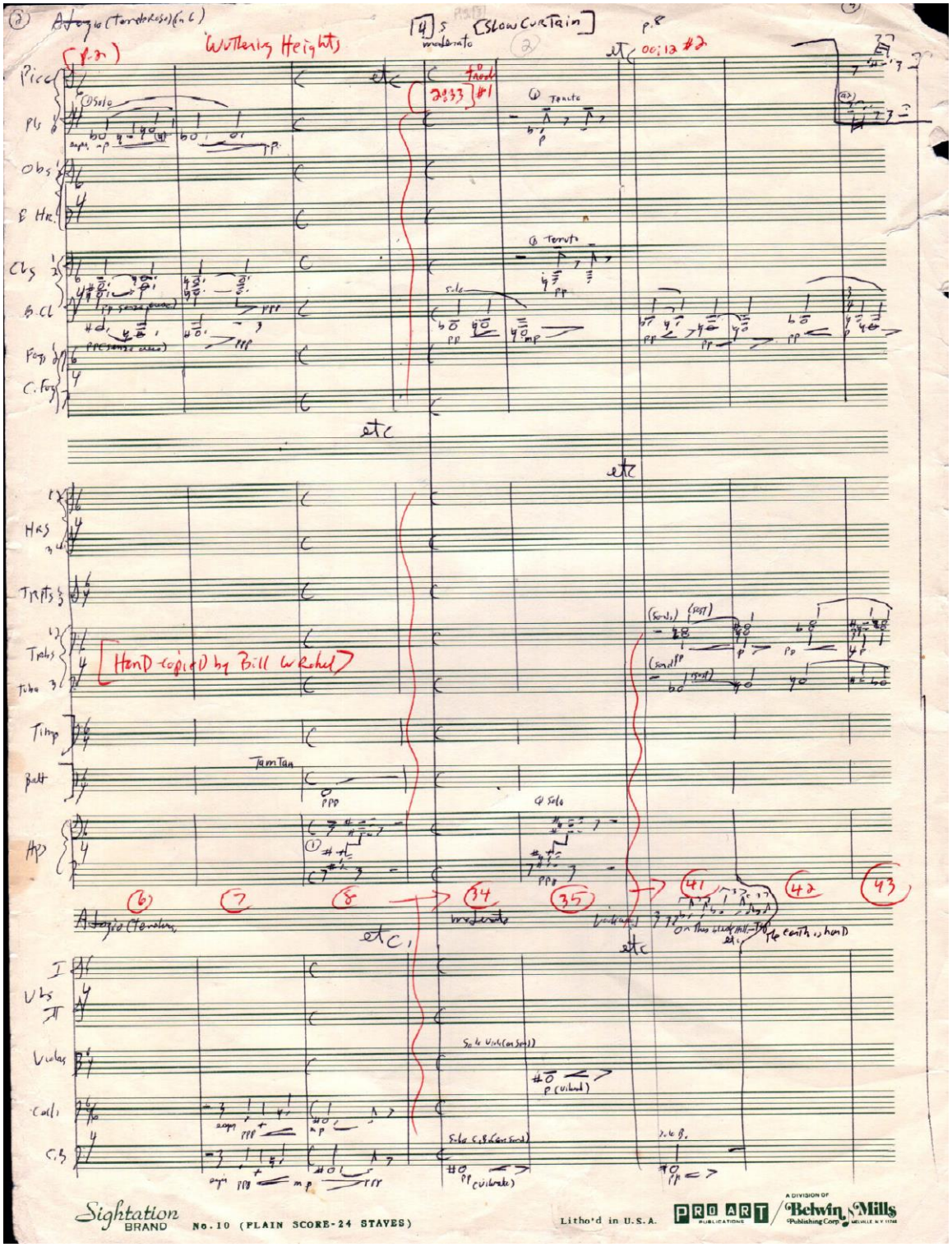
Here is track 01 of the "Prologue" followed by postimage direct links PLUS my hand-copied notes on the written music inserted within:

https://www.youtube.com/watch?v=4OoZ3FIN3DE

https://s32.postimg.org/sbrodzsqd/1_Prologue_Bars_1_5_Copy.jpg

https://s32.postimg.org/f32239fr9/2_prologue_Bars_6_8.jpg


Wuthering Heights
Allegro Tumultuoso
Picc
Fls
Obs
Eng H
Cl in B♭
B. Clar
Sop
C. Sax
Hrs
Tpts
Pos
Tuba
Timp
Perc
Hp
Allegro Tumultuoso
Vlns
Vlas
Cellos
C. Bass
(molto mutes)
con sordi
senza sordi
[Hand-copied by Bill Wrobel]
Sightation BRAND No. 10 (PLAIN SCORE-24 STAVES)
Litho'd in U.S.A
PRO ART PUBLICATIONS
A DIVISION OF Belwin Mills Publishing Corp.

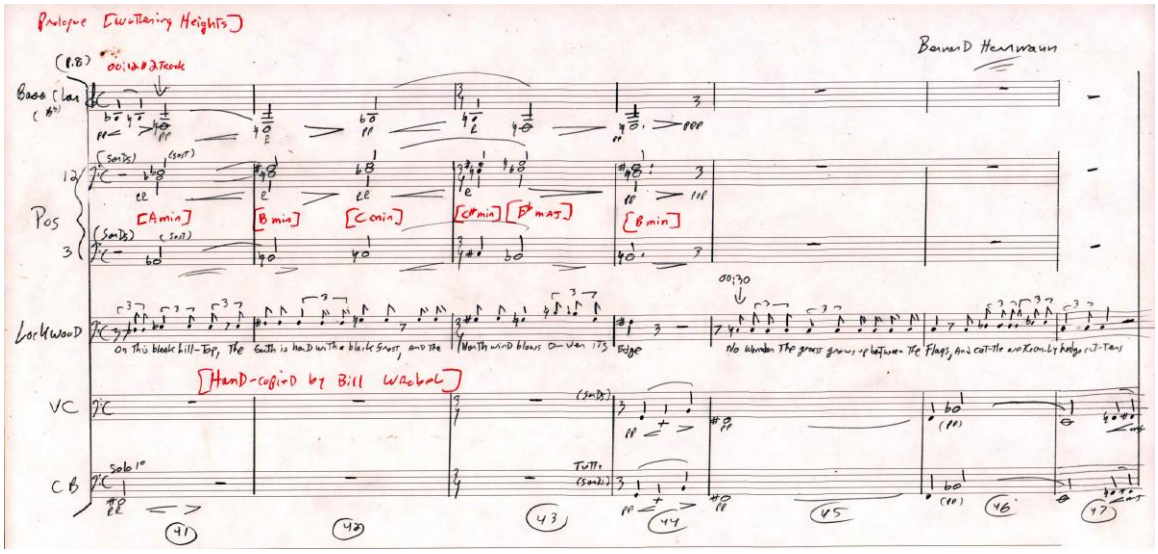

Wuthering Heights
[Slow Curtain]
Piccolo
Fl
Obs
E Hrn
Clts
B.Cl
Fgts
C.Fgt
Hrns
Trpts
Trbns
Tuba
Timp
Perc
Tam Tam
Hp
Vlns
Violas
Cells
C.B
Hand copied by Bill Wrehel
Litho'd in U.S.A.
PRO ART
Belwin Mills
Sightation BRAND No. 10 (PLAIN SCORE-24 STAVES)

Here is track 02 YouTube video released today:

https://www.youtube.com/watch?v=Pu3oFP6HSrA

In the video at the 00:12 point (Bar 41 of the Prologue), you hear the muted (sords) Pos (trombones) playing largely a series of minor chords. What you hear could've easily been placed in a moody section of *Journey to the Center of the Earth*. Here is my hand-copied notes:

https://s31.postimg.org/8rh02jygr/Wuthering_Height_Prologue_Bars_41_47.jpg



Next is track 03 when Lockwood sings drearily about ever-lasting white snow! :)

https://www.youtube.com/watch?v=ieggroaMIos

Here below are my hand-copied Bars 71 thru 87 of the start of this track. Actually the 03 track starts on Bar 73 here but I wanted to include the start of the written repeat sequence (Bar 71).

https://s32.postimg.org/ml1nt8amt/Wuthering_Heights_Prologue_Bars_71_87.jpg

(Cont) Prologue [Wuthering Heights]

Page 13

B. Herrmann

Prologue

Start Tempo #3

Lento

Flutes

Cls

B. Clar

Lockwood

Violas

Solo Cello

Eng Horn

Cls

B. Cl

Lockwood

There is in This Room, A feeling of death & mourning & SADNESS A sense of frightful Tragedy & pain I wonder who lived here. It is NOT his house this

[Hand-copied by Bill Wrobel]

Solo VL

altni: I

II

Violas

Solo cello

altni: II

B♭min/Amin

Emaj7 → F♯min7 B♭maj7 → Gmaj7 Gmin E♭min

https://www.youtube.com/watch?v=Yy6JPSaBBhk

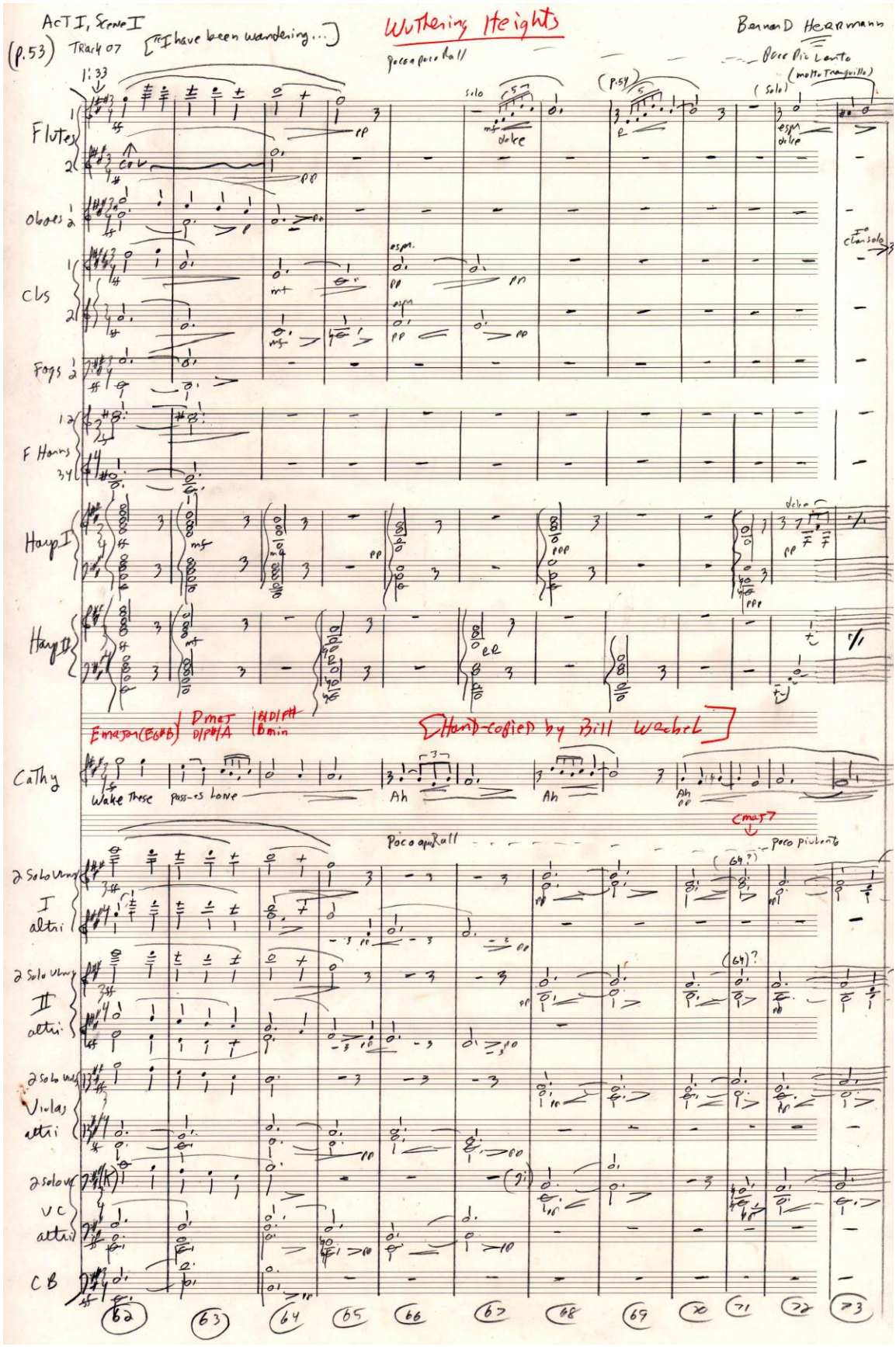
Next (click on link immediately above) is the end section of the Prologue. Go to 6:25 near the end of this video to read the music below. This includes Bars 256 thru 265. I inserted the chords in red ink in the image before the link.
https://s31.postimg.org/ep8riq1i3/Wuthering_Heights_Prologue_end_Bars_256_265.jpg

****

After this (see after the images immediately below for Track 05) we have track 07, a section of music from the beginning of Act I, Scene I that is purely orchestral. This is the actual song by Cathy (track 08).

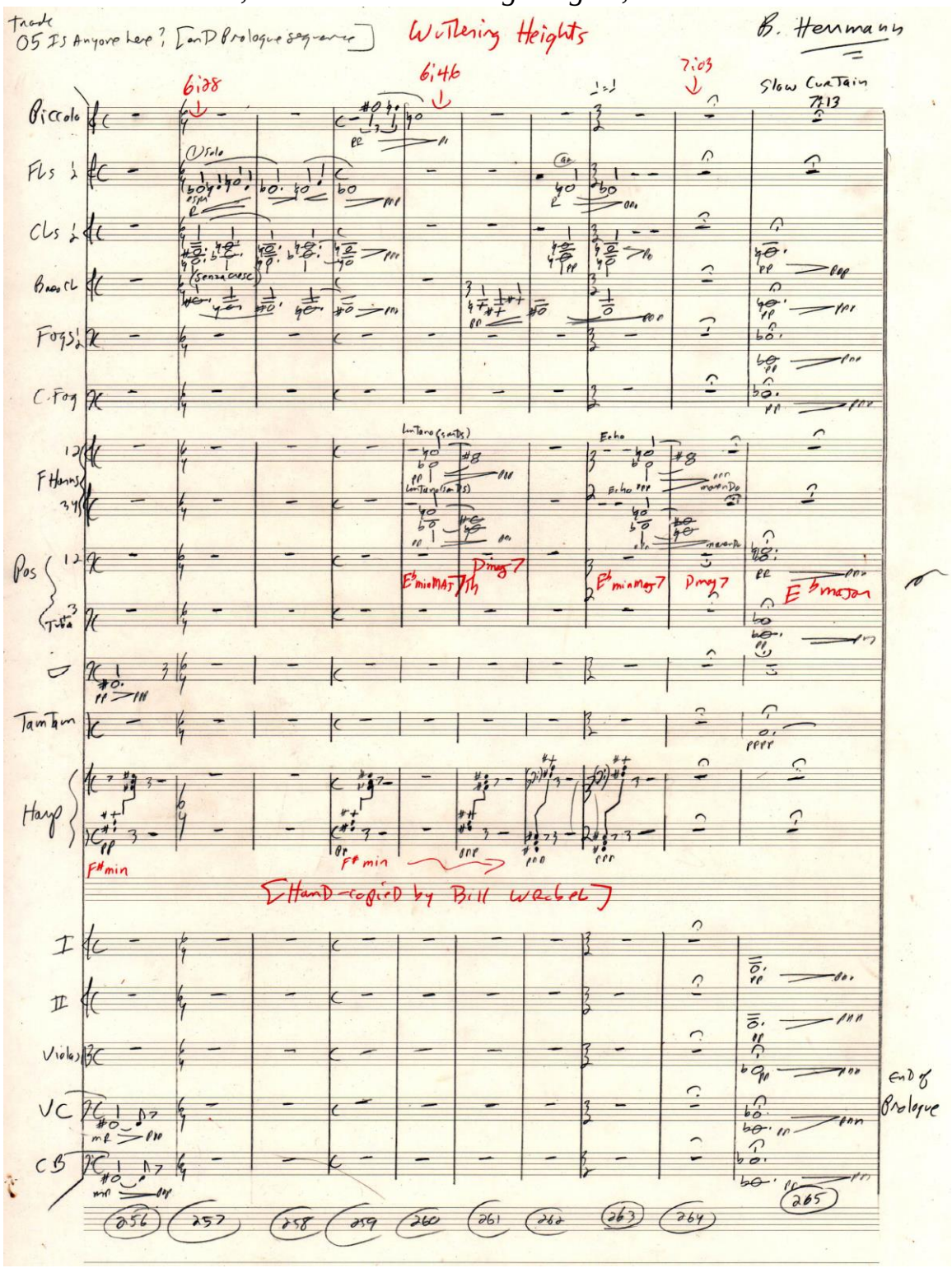
https://www.youtube.com/watch?v=GtUAaIJJfds

This is not the beginning of Act I, Scene I ("I Have Been Wandering..."). The image below starts from Bar 62 thru 73. Bar 62 is the climax of the singing of this initial piece by the Cathy character. Go to 1:33 in this video of track 07 (CD 1) of *Wuthering Heights*. Once again, Bar 62 is the climax bar for Cathy singing. The chord is E major (E/G#/B) for this bar to (Bar 63) D major and so on. This proceeds to Bar 63 to the D major (C/F#/A) chord to (Bar 64) B min (B/D/F#).
https://s31.postimg.org/hgxylv9sb/Wuthering_Heights_Act_1_Scene_1_Bars_62_73.jpg


Act I, Scene I
(p.53) Track 07 ["I have been wandering...]
Wuthering Heights
Bernard Herrmann
Poco a poco Rall
Poco Più Lento
(molto Tranquillo)
Flutes
Oboes
Cls
Fgts
F Horns
Harp I
Harp II
Cathy
Wake these pass-es love
Ah
Ah
Ah
[Hand-copied by Bill Wachel]
Poco a poco Rall
Poco più lento
I altri
II altri
Violas altri
vc altri
CB

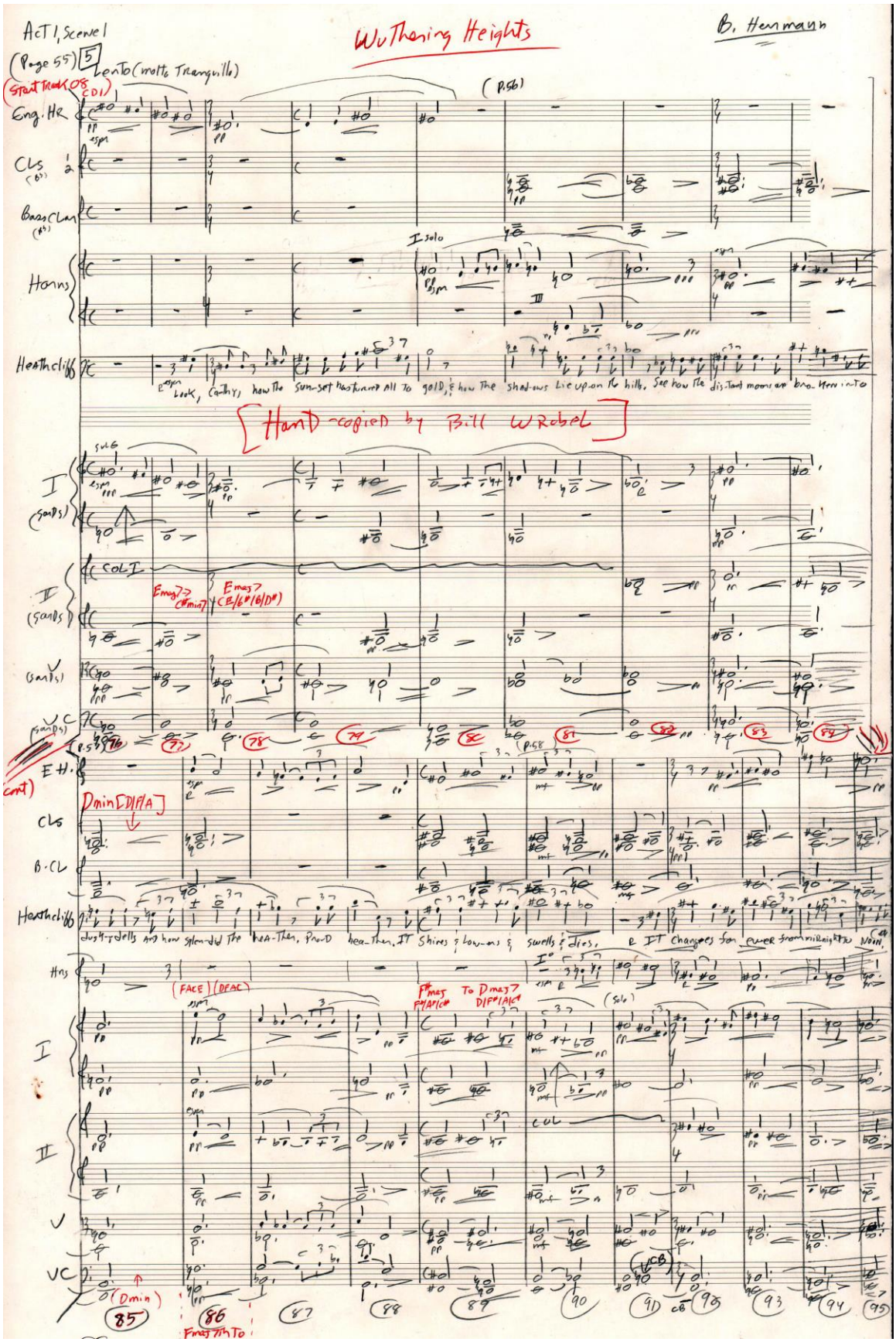
https://www.youtube.com/watch?v=_SUHpfdKO5U

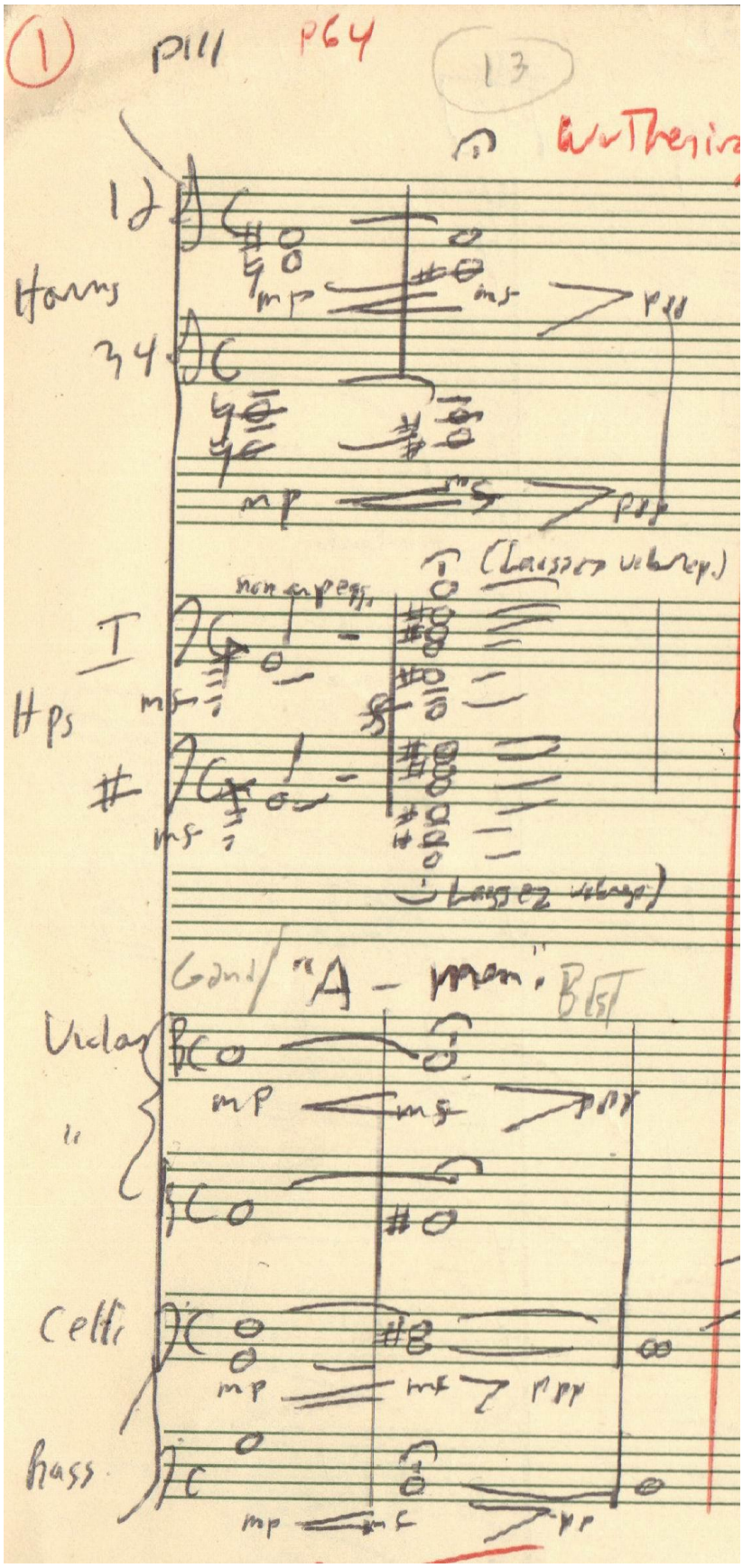
Next is Act I, Scene I of *Wuthering Heights*, track # 08.



This image encompasses Bars 76 thru 95. E major 7th (E.G#/B/D#) highlights the initial bars in this image.

https://s32.postimg.org/g9ujjoqgl/Wuthering_Heights_Act_1_Scene_1_Bars_76_95.jpg


Act I, Scene I
(Page 55) 5
Lento (molto Tranquillo)
Wuthering Heights
B. Herrmann
Eng. Hr
Cls
Bass Clar
Horns
Heathcliff
Look, Cathy, how the sun-set has turned all to gold, & how the shad-ows lie up-on the hills. See how the dis-tant moors are bro-ken into
[Hand-copied by Bill Wrobel]
I
II
V
VC
E H.
Cls
B. Cl
Hns
Dmin [D/F/A]
Emaj7 C#maj7
Emaj7 (E/G#/B/D#)
dusk-y-dells and how splen-did the hea-then, proud hea-then. It shines & low-ers & swells & dies, & it changes for ever from night to morn.
(FACE) (DEAC)
F#maj F#A/C#
To Dmaj7 DF#/A/C#
(Dmin)
Fmaj7th To


1
p111
P64
13
Horns
1d
34
mp
ms
ppp
(Laissez vibrep.)
non arpegg.
T
Hps
#
ms
(Laissez vibrep.)
Cond/ "A - mem."
Vcl
mp
ms
ppx
Celli
mp
mf
ppp
Bass
mp
mf
pp

https://www.youtube.com/watch?v=TI3N4MoIgNw

Go to 2:17 in this video for the "A-men" bars.....

https://s31.postimg.org/b44maw5tn/A_men.jpg

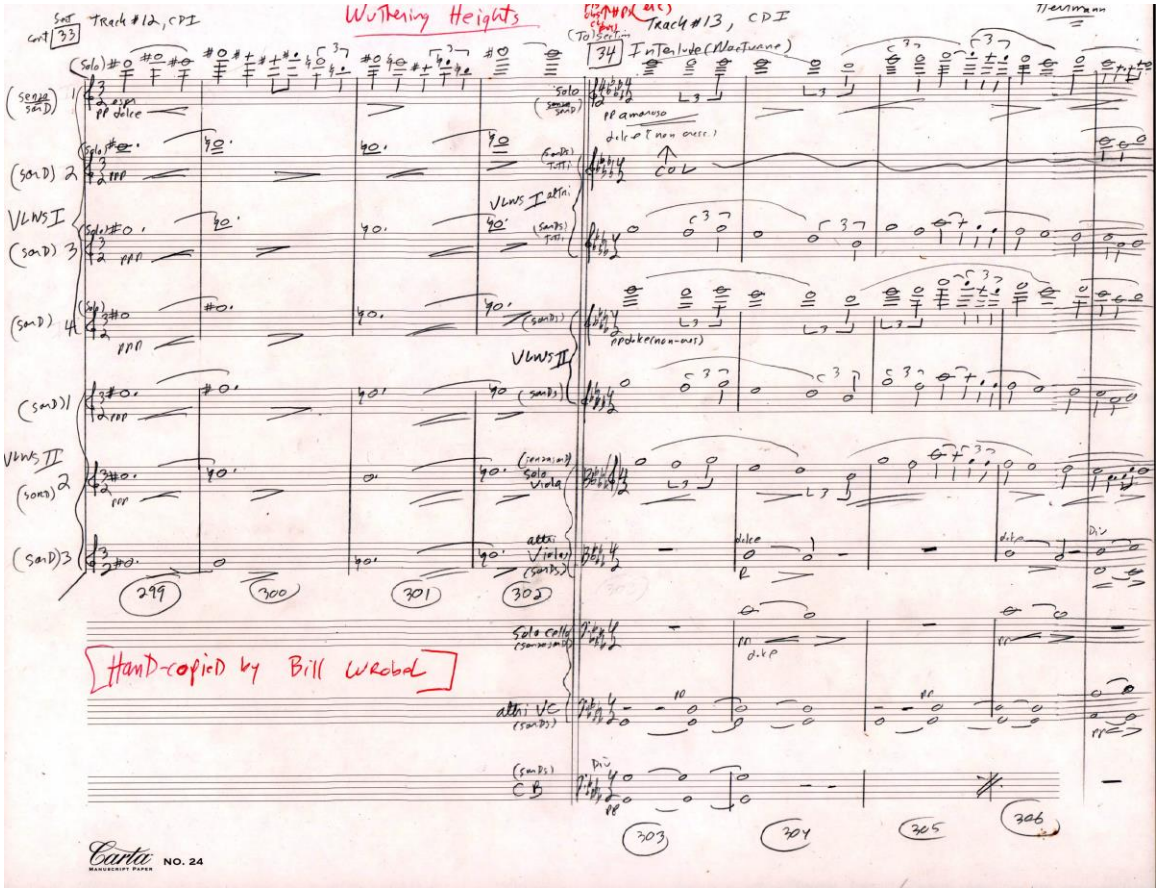
****

****

[Friday, August 5, 2016 at 3:41 PM] :

https://www.youtube.com/watch?v=rhQzdmnto4k&list=PLK1RsnvOSehRljVpmu7-y8nP0V0dzMeKw&index=12

Next above is track 12. The image below shows the end of track 12 (end Section 33) and the beginning of track 13 (start of Section 34).

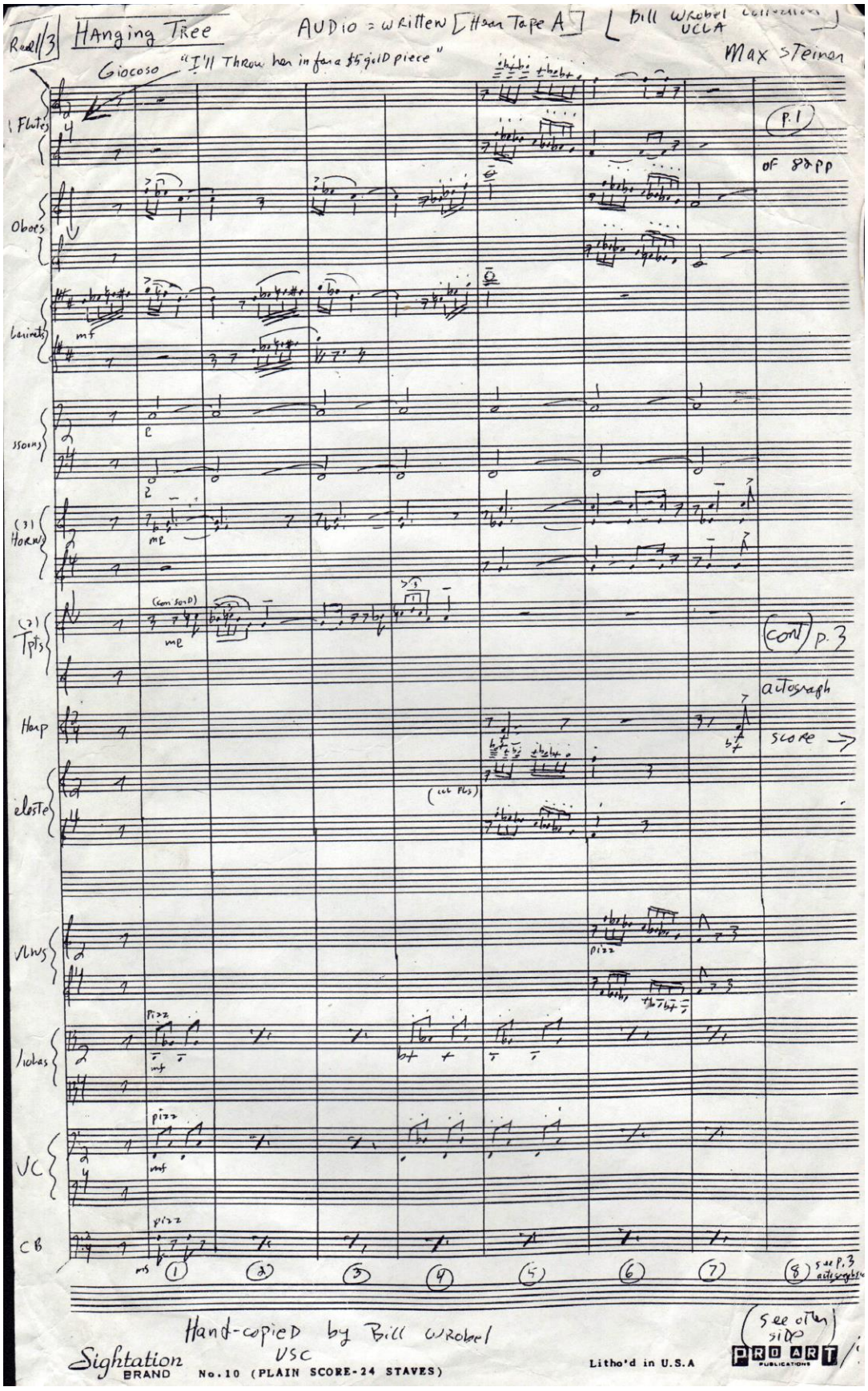


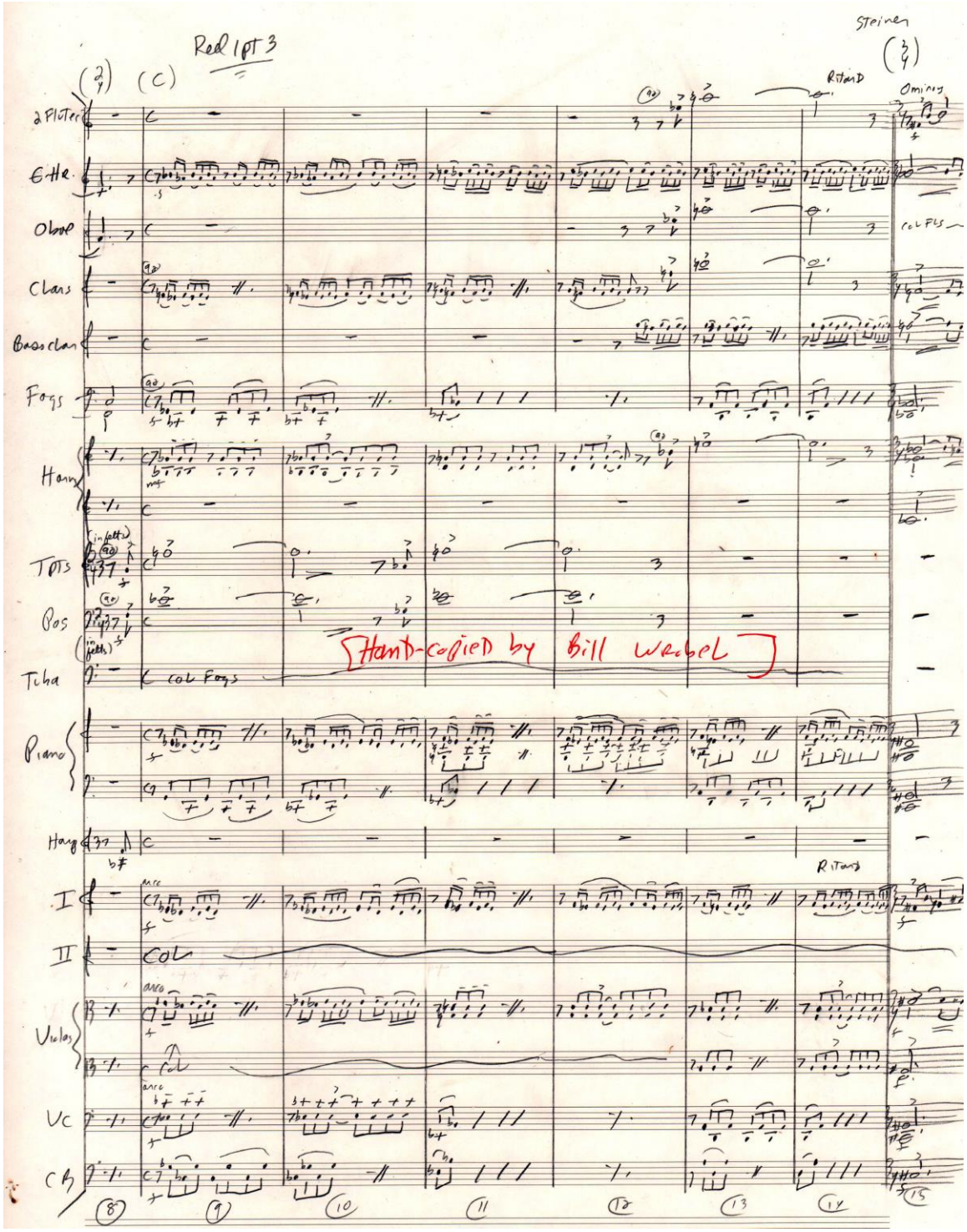
https://s31.postimg.org/o9f4palgb/Wuthering_Heights_Sect_33_end_to_start_Sect_34.jpg

****

Reel 1 pt 3 new Steiner flick (*Hanging Tree*):
https://s8.postimg.org/rj9jwew5x/Reel_1_pt_3_Throw_her_in_for_5_gold_piece_Cop.jpg
https://s8.postimg.org/qu0jt7fut/Reel_1_pt_3_Red_Watermill_Bars_8_thru_15.jpg

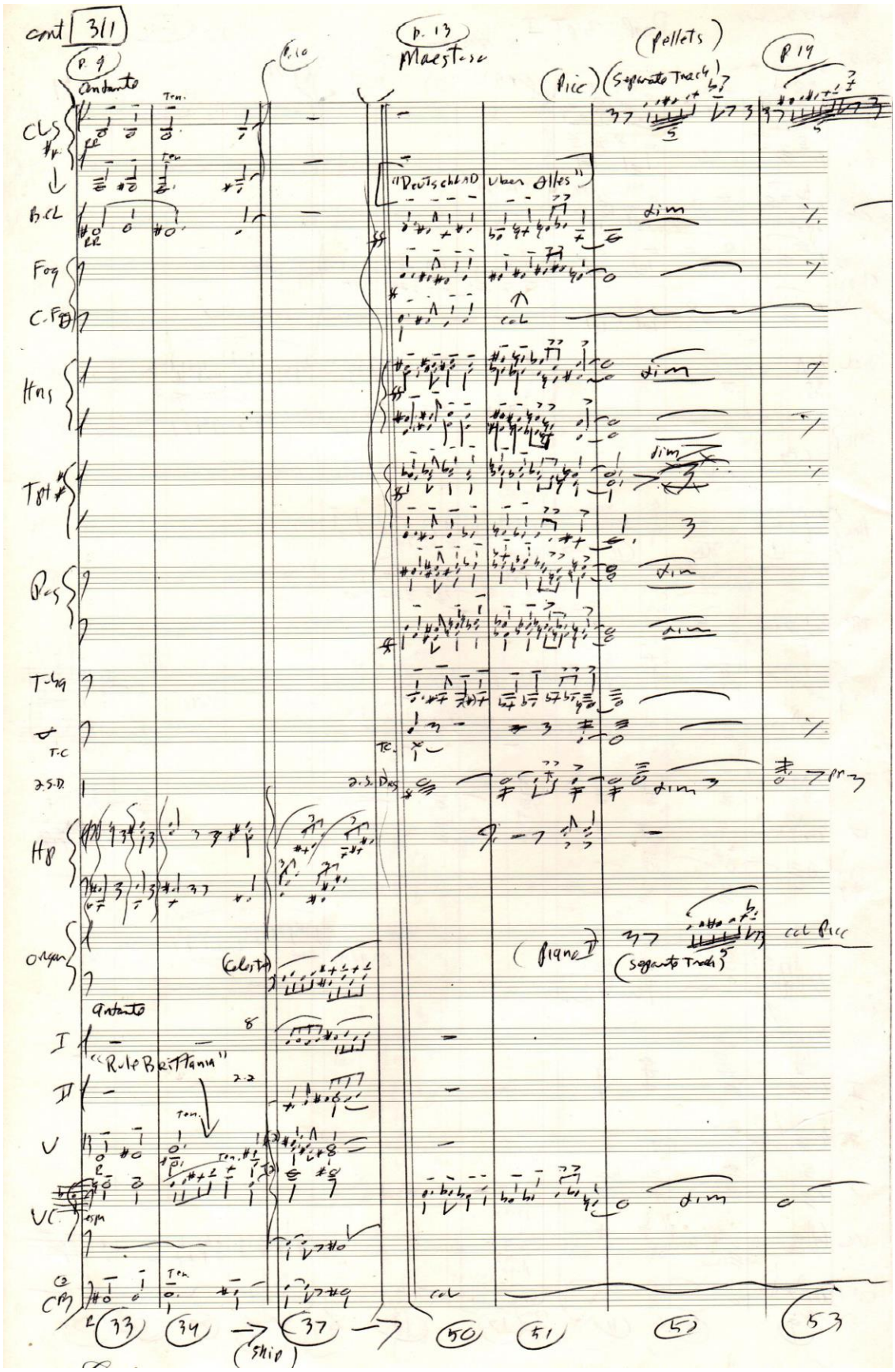
https://youtu.be/N0HK0mNpveY

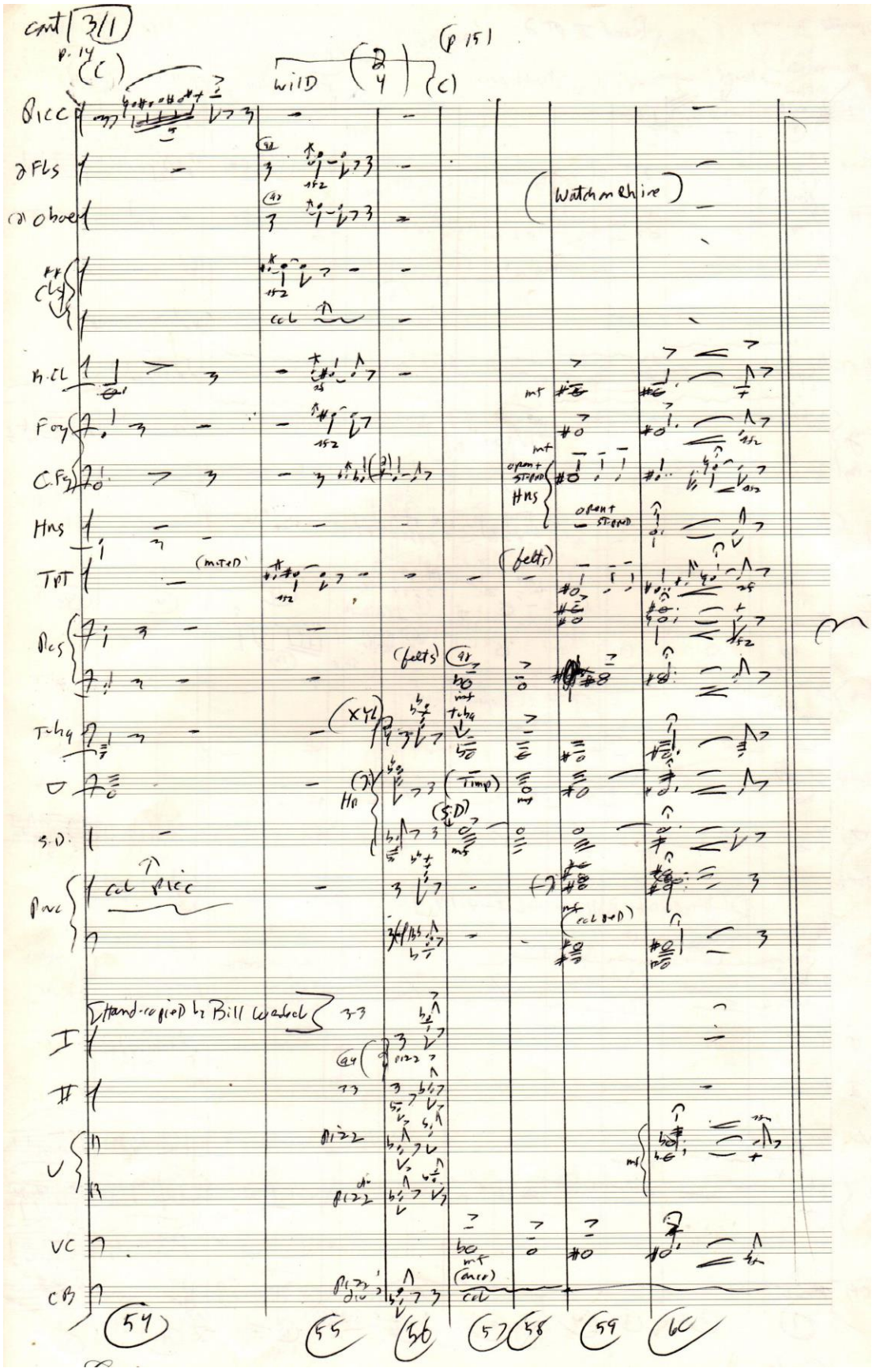

Reel 1/3
Hanging Tree
AUDIO = written [Hear Tape A]
[Bill Wrobel collection UCLA]
Max Steiner
Giocoso
"I'll Throw her in for a $5 gold piece"
1 Flutes
Oboes
Clarinets
Bsoons
(3) Horns
(2) Tpts
Harp
Celeste
Vlns
Violas
VC
CB
(con sord)
mp
mf
pizz
(cel Fls)
(cont) p. 3
autograph score
p. 1
of 8 pp
see p. 3 autograph
see other side
Hand-copied by Bill Wrobel USC
Sightation BRAND No. 10 (PLAIN SCORE-24 STAVES)
Litho'd in U.S.A
PRO ART PUBLICATIONS

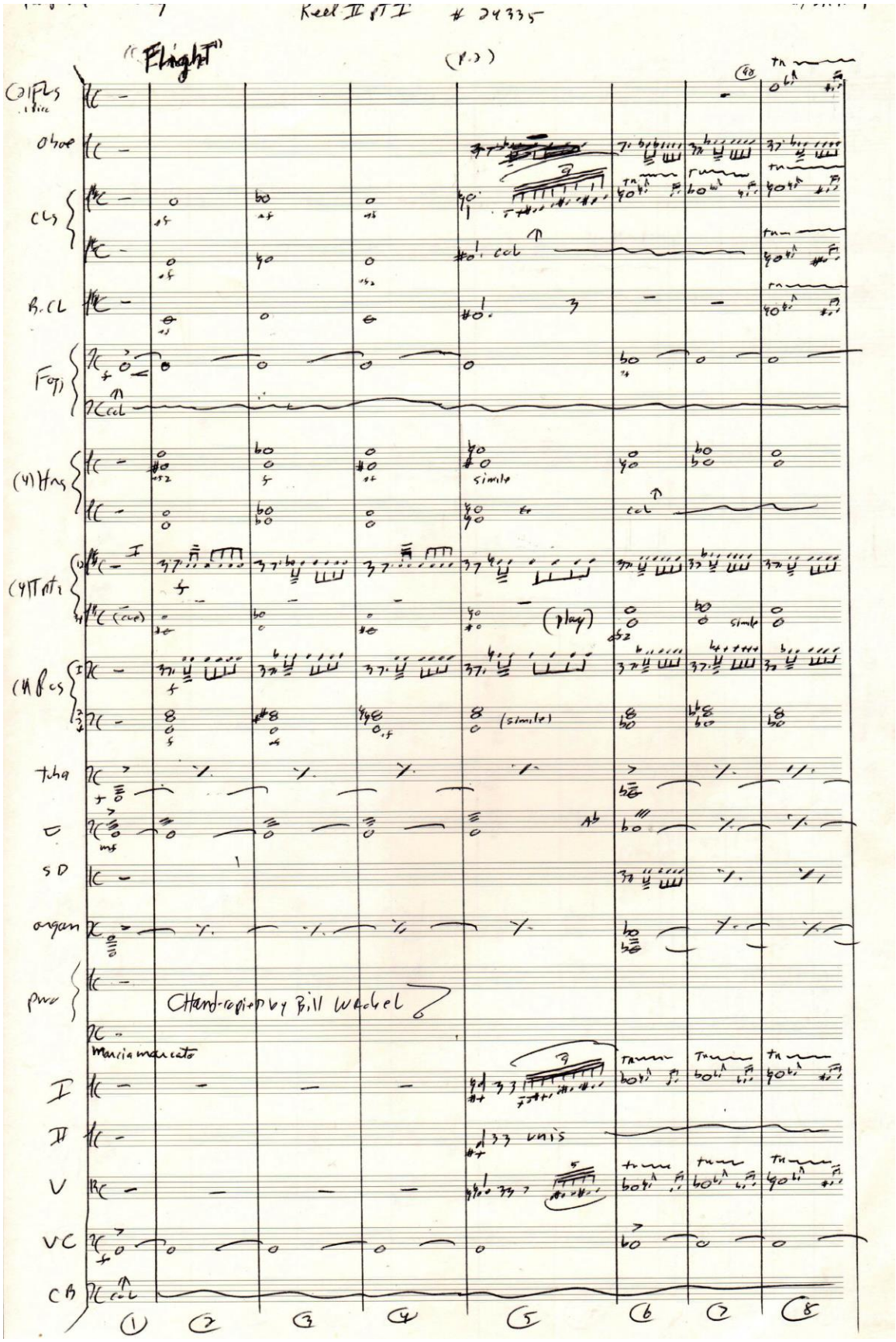


****

Next:
https://youtu.be/_nicby9ynWQ


cont 311
p. 9
Cantante
p. 13
Maestoso
(Pellets)
p. 14
(Piccolo)
(Separate Track)
"Deutschland Über Alles"
dim
Cl.S
B.Cl
Fog
C.Fg
Hns
Tpt
Pcs
T-tm
T.C
S.D.
Hp
Organ
(Celesta)
(Piano)
(Separate Track)
col Picc
Cantante
"Rule Britannia"
I
II
V
VC
CB
(Ship)
33
34
37
50
51
53


cont 3/1
p. 14
(p 15)
wild
(Watch machine)
Picc
2 Fls
2 oboes
Cl
B.Cl
Fag
C.Fg
Hns
Tpt
Bcs
Tbg
Timp
S.D.
Perc
col Picc
(felts)
(XYL)
(Timp)
(S.D.)
(col bow'd)
[Hand-copied by Bill Waabek]
I
II
V
VC
CB
54
55
56
57
58
59
60


Reel II pt I # 24335
"Flight"
(p.3)
(2) Fls
Oboe
Cls
B. Cl
Fgts
(4) Hrns
(4) Trpts
(4) Bones
tuba
D
SD
organ
pno
(Hand-copied by Bill Wachel)
Marcia marcato
I
II
V
VC
CB
(play)
(simile)
unis
col
1
2
3
4
5
6
7
8

Next (see image immediately above) is from this video I made (link below):

https://youtu.be/BiITHpxdNVw

****

Here in the link below is the Cliff Descent cue (Reel 10 pt 4) of Steiner's *Charge at Feather River* followed by three links of my hand-copied pages.

https://youtu.be/IyG8pgtUgHk

https://s10.postimg.org/z9u7hqp15/Charge_at_Feather_River_Reel_10_pt_4_page_1.jpg

https://s10.postimg.org/d4f5id8op/Charge_at_Feather_River_Reel_10_pt_4_page_2.jpg

https://s10.postimg.org/98rs6xsgp/Charge_at_Feather_River_Reel_10_pt_4_page_3.jpg

Below are my own inserted images on this Word document.

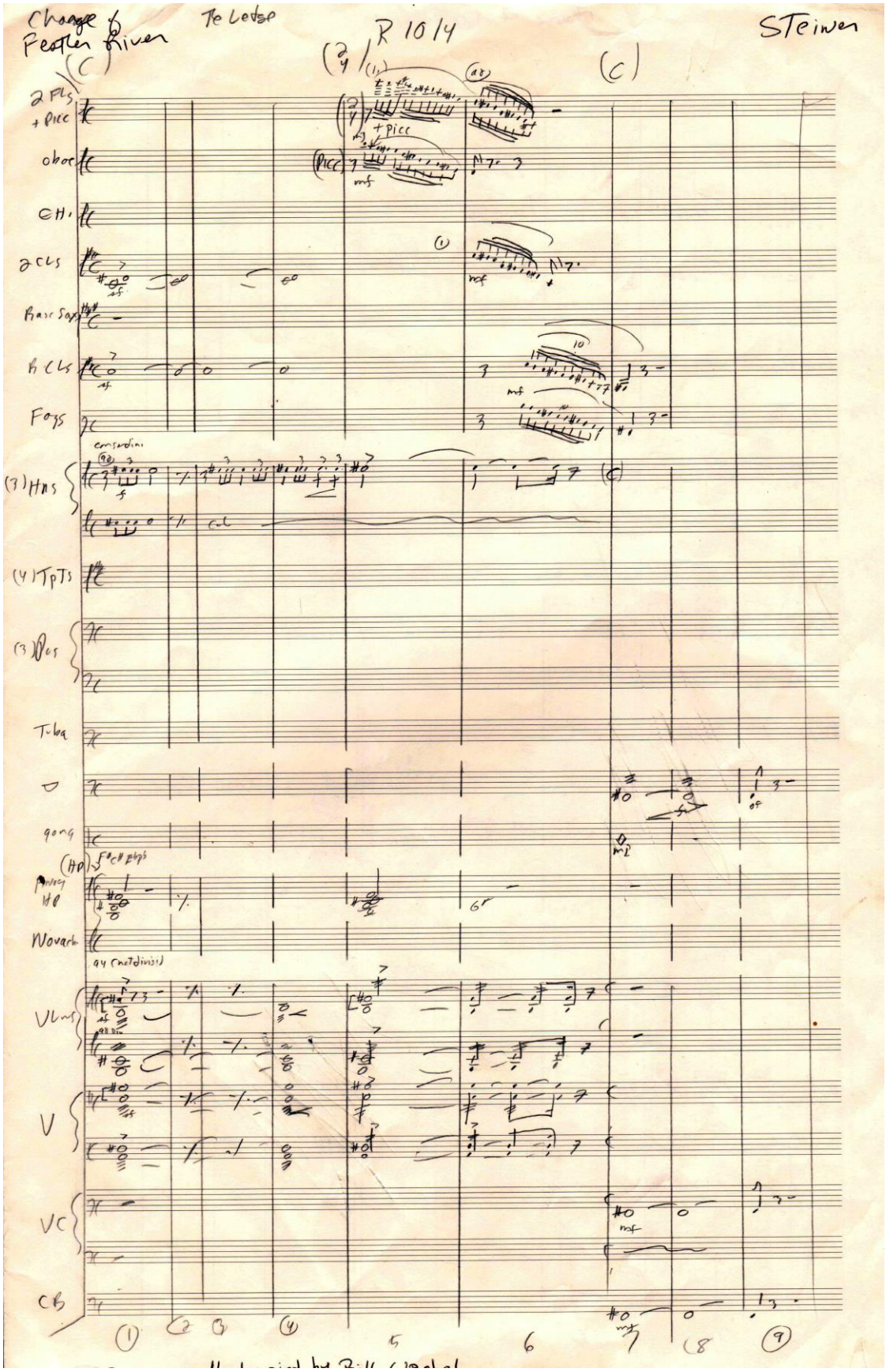
Below that will be the YouTube link to Reel 8 cues and postimage.org images:

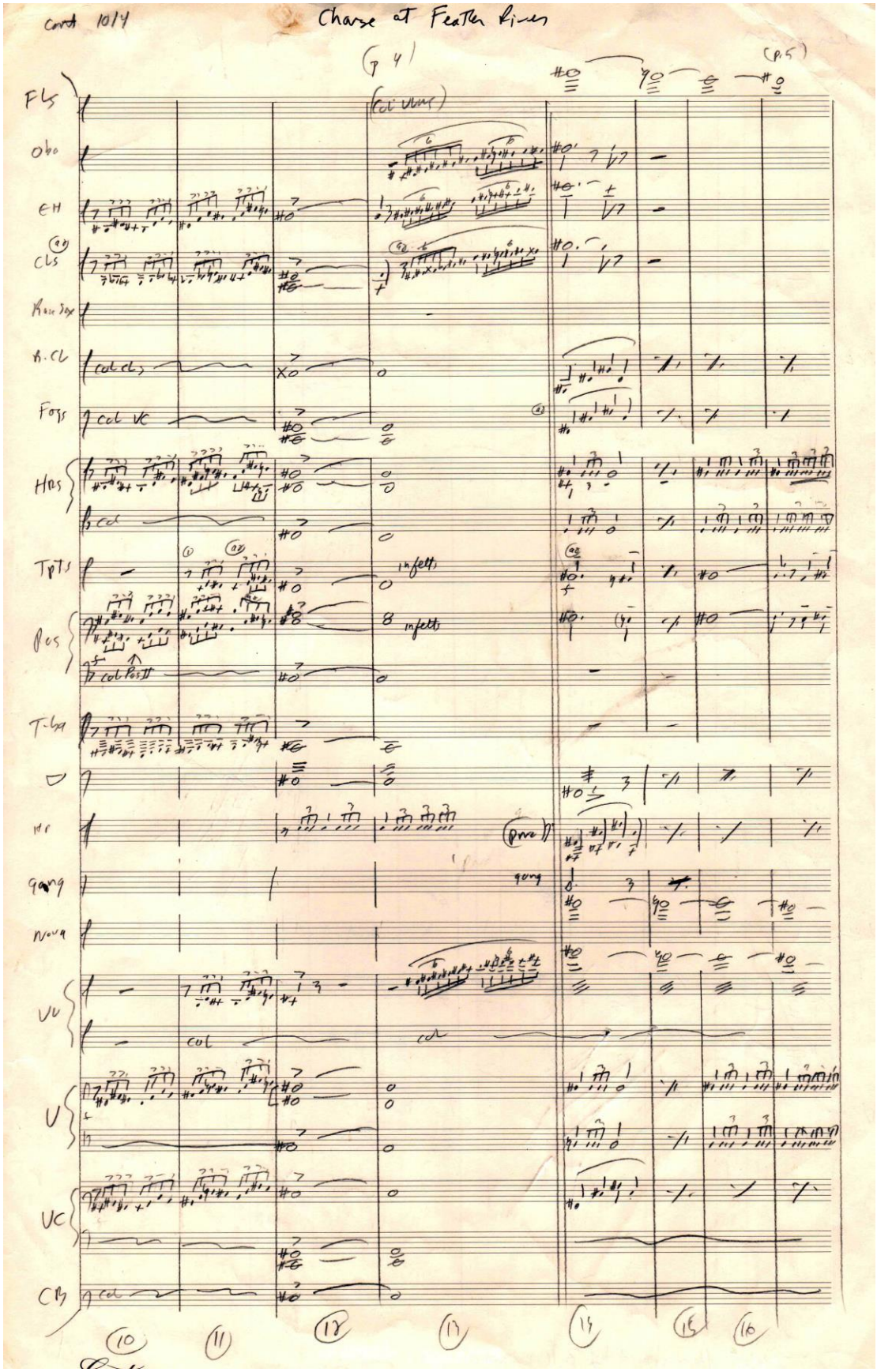
https://youtu.be/fOVIJ1OZxAI

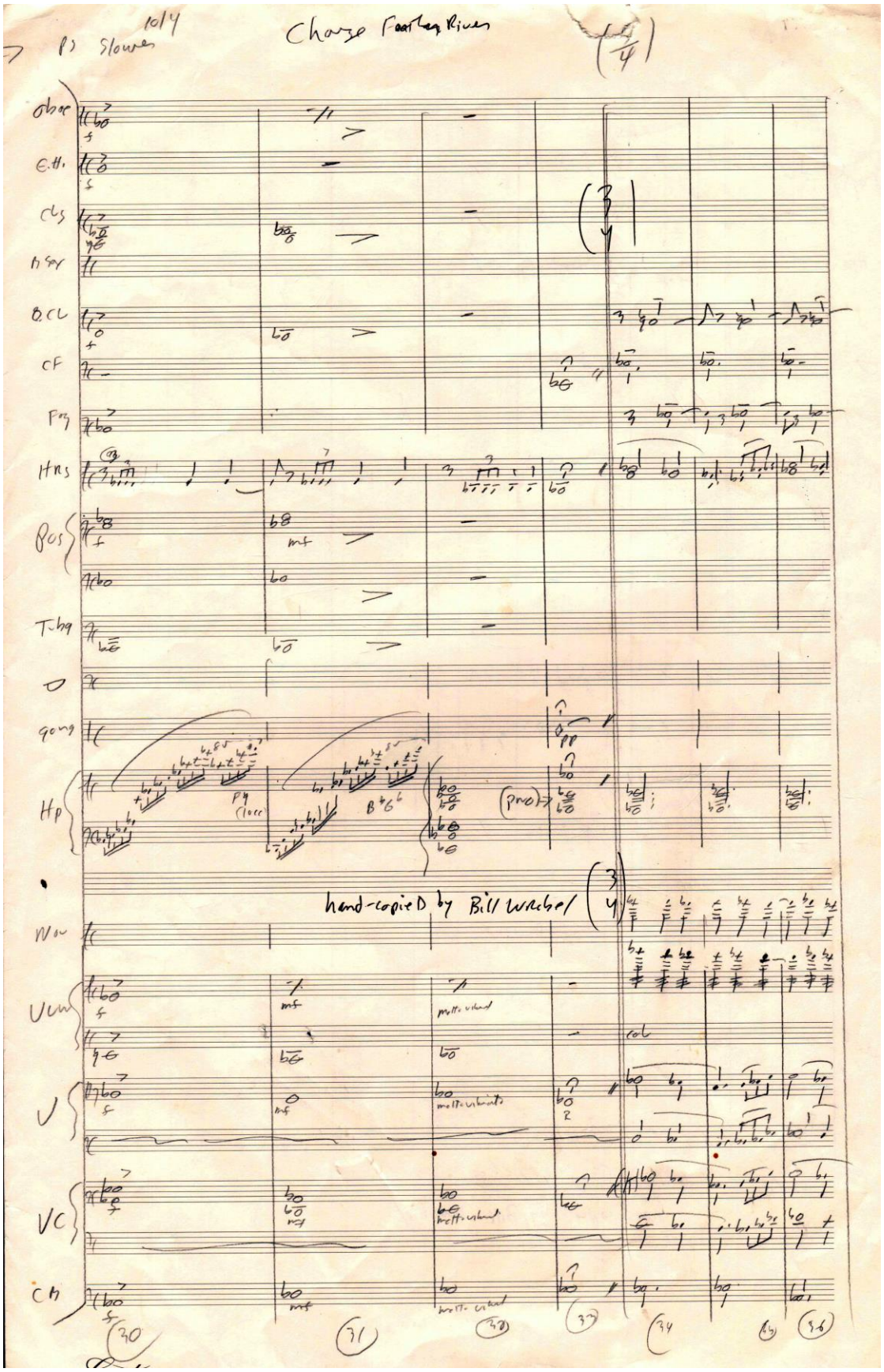
https://s10.postimg.org/74v9hpi95/Charge_at_Feather_River_Reel_8_pt_2_Bars_1_3.jpg

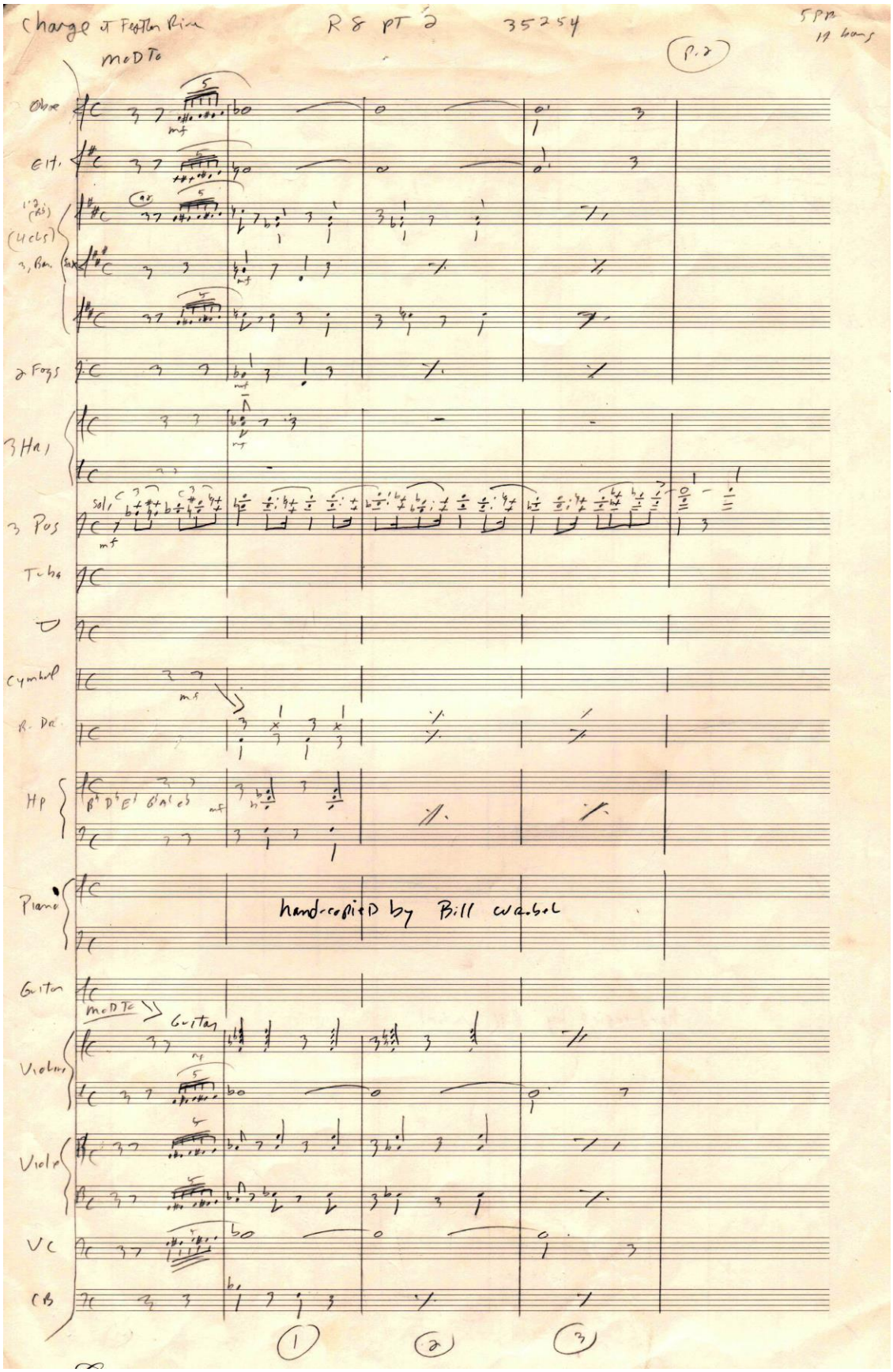
https://s9.postimg.org/t40w0rn9b/Charge_at_Feather_River_Reel_8_pt_3_Bars_1_7.jpg

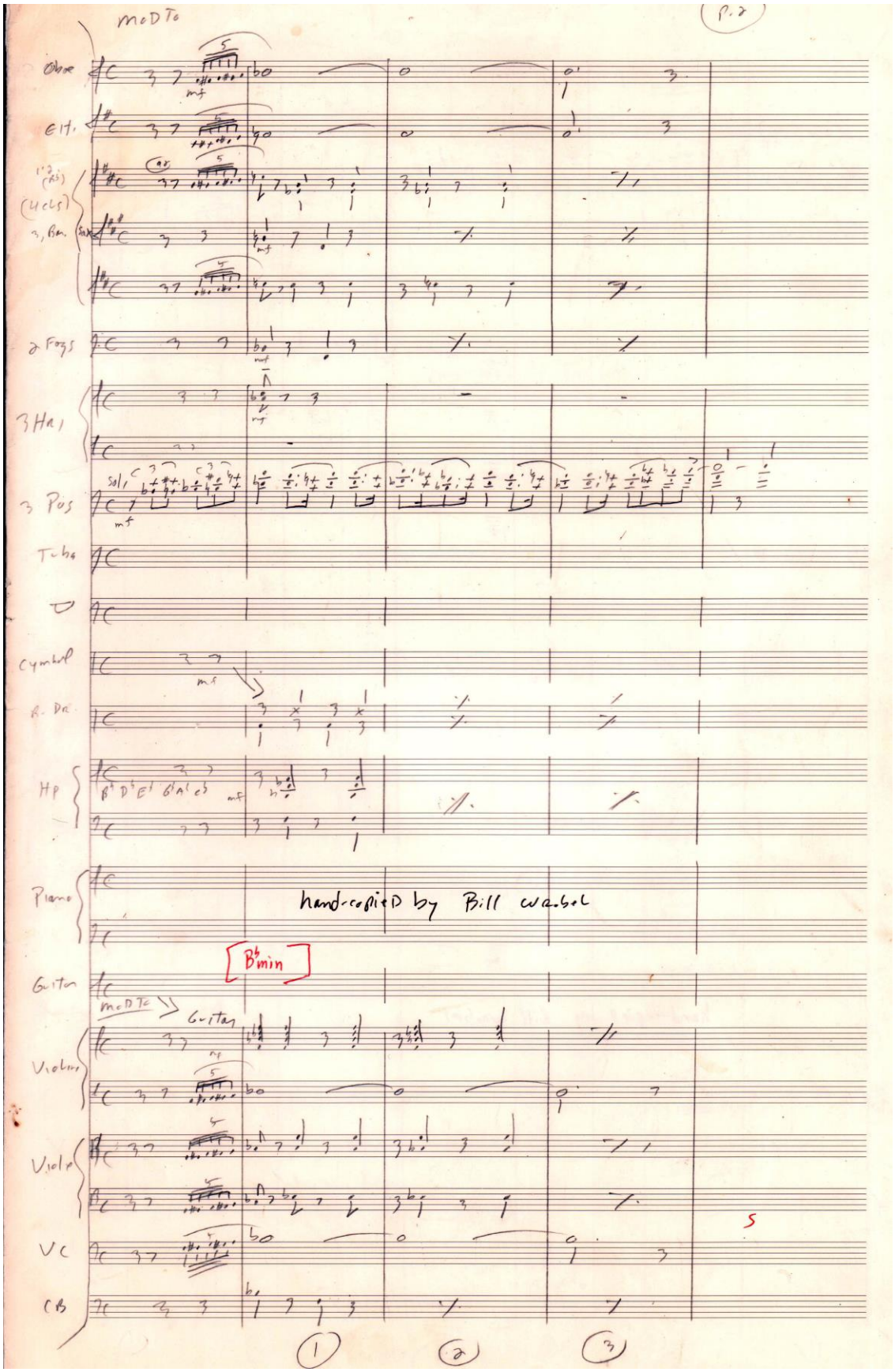
https://s10.postimg.org/nm1hljpah/Charge_at_Feather_River_Reel_8_pt_3_Bars_20_31.jpg

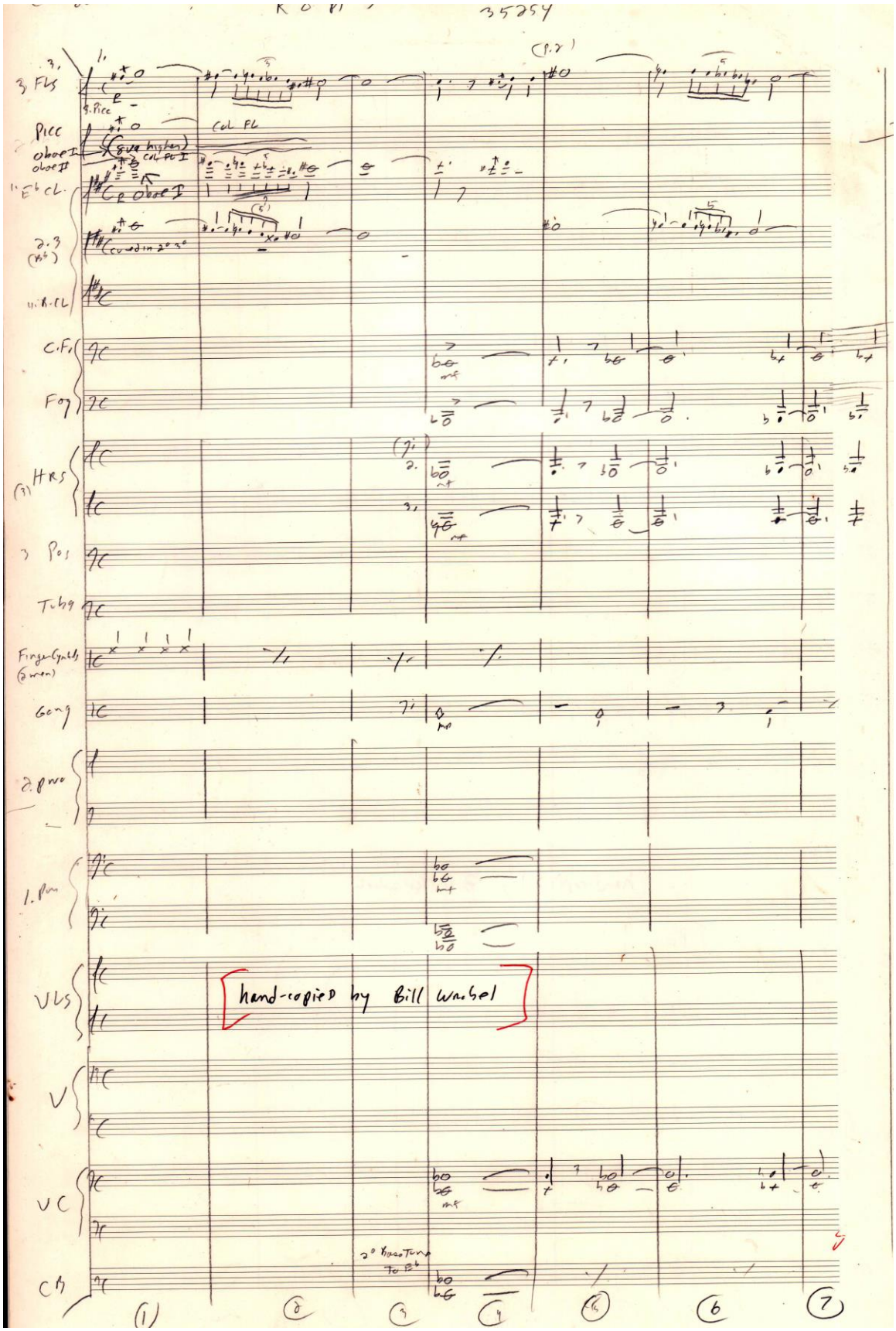

Change of Feather River
Te Lotse
R 10/4
Steiner
2 Fls + Picc
oboe
EH
2 Cls
Bass Sax
B Cls
Fgts
(3) Hns
(4) TpTs
(3) Tbns
Tuba
gong
Vibes
Hp
Novachord
Vlns
V
VC
CB

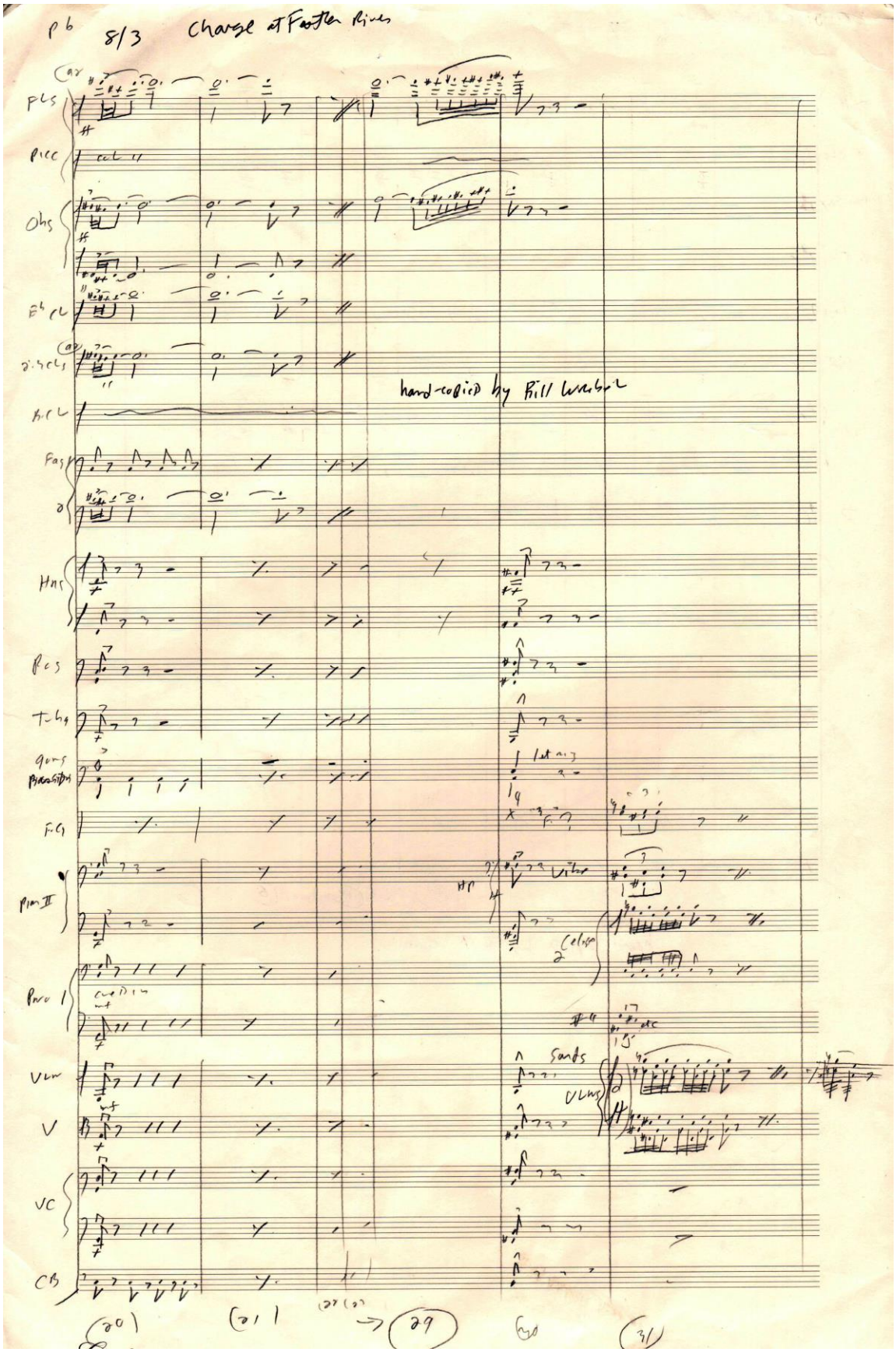

Cont 10/4
Chase at Feather River
(p 4)
(p.5)
Fls
Obo
EH
Cls
Bass Sax
B. Cl
Fgs
Hrns
Tpts
Pos
T-bn
Tb
Hr
Gong
Nova
Vl
V
Vc
Cb
(col vlns)
col
col Vc
col Pos
infelt
pizz
gong
(10)
(11)
(12)
(13)
(14)
(15)
(16)


Change Feathers Rivers
hand-copied by Bill Wicher
Ob
E.H.
Cls
B.Cl
CF
Pig
Hns
Bos
Tbn
Gong
Hp
Vln
Vla
Vc
Cb


Change at Fighter Rim
R & PT 2
35254
5PM
19 bars
P. 2
moDTo
Oboe
Clt.
1, 2 (Asi)
(4 clr)
3, Bas.
2 Fgs
3 Hrn
3 Pos
Tuba
Timp
Cymbal
B. Dr.
Hp
Piano
hand-copied by Bill Walsh
Guitar
moDTo
Guitar
Violin
Viola
Vc
CB
1
2
3


moDTo
P. 2
Oboe
Clt.
3 Fgs
3 Hrn
3 Pos
Tuba
Cymbal
B. Dr.
Hp
Piano
hand-copied by Bill Wabel
Guitar
[B♭min]
moDTo
Guitar
Violin
Viola
VC
CB
5
1
2
3


3 Fls
Picc
oboe I
oboe II
E♭ Cl.
B.Cl.
C.F.
Fg
Hrns
3 Pos
Tuba
Finger Cymbals
Gong
Perc
Pno
VLs
V
VC
CB
hand-copied by Bill Wachel


P6 8/3 Charge at Foster Rivers
Fls
Picc
Obs
Eb Cl
Clarinets
hand-copied by Bill Weisbrod
B.Cl
Fgs
Hrns
Bcs
Tuba
Perc
Pno II
Pno I
Vln
V
VC
CB
Celesta
Sands
Vlns

Here below is the Preparation cue (Reel 11/3-12/1) of Steiner's *A Majority of One*. Below that link are my hand-copied images.

https://youtu.be/nGfDiZ0ThMQ

https://s10.postimg.org/4nk9fcull/A_Majority_of_One_Reel_11_pt_3_page_1.jpg

https://s9.postimg.org/6ej17yxtr/A_Majority_of_One_Reel_11_pt_3_page_2.jpg

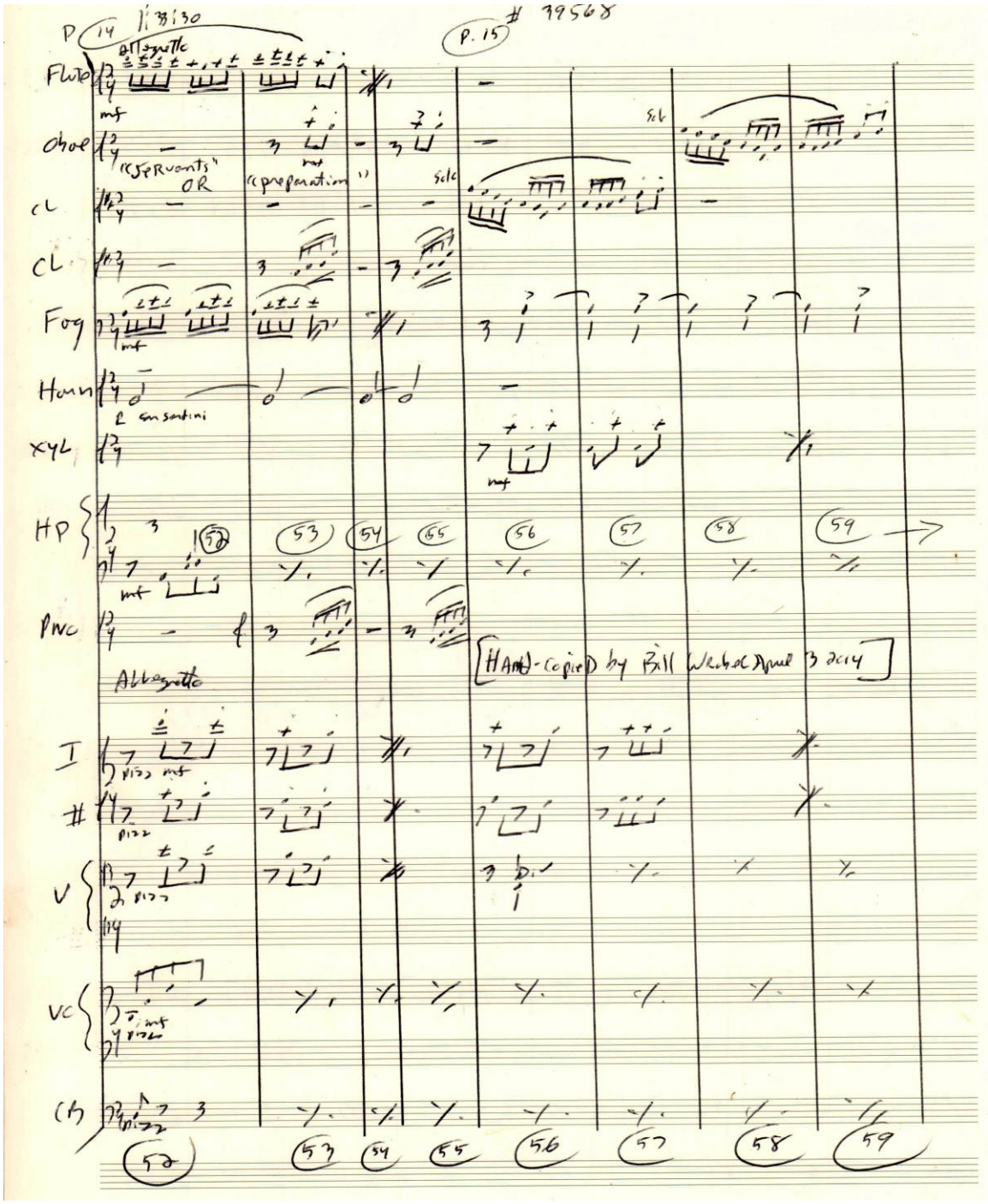
https://s10.postimg.org/bc15jb7k9/A_Majority_of_One_Reel_11_pt_3_page_3.jpg

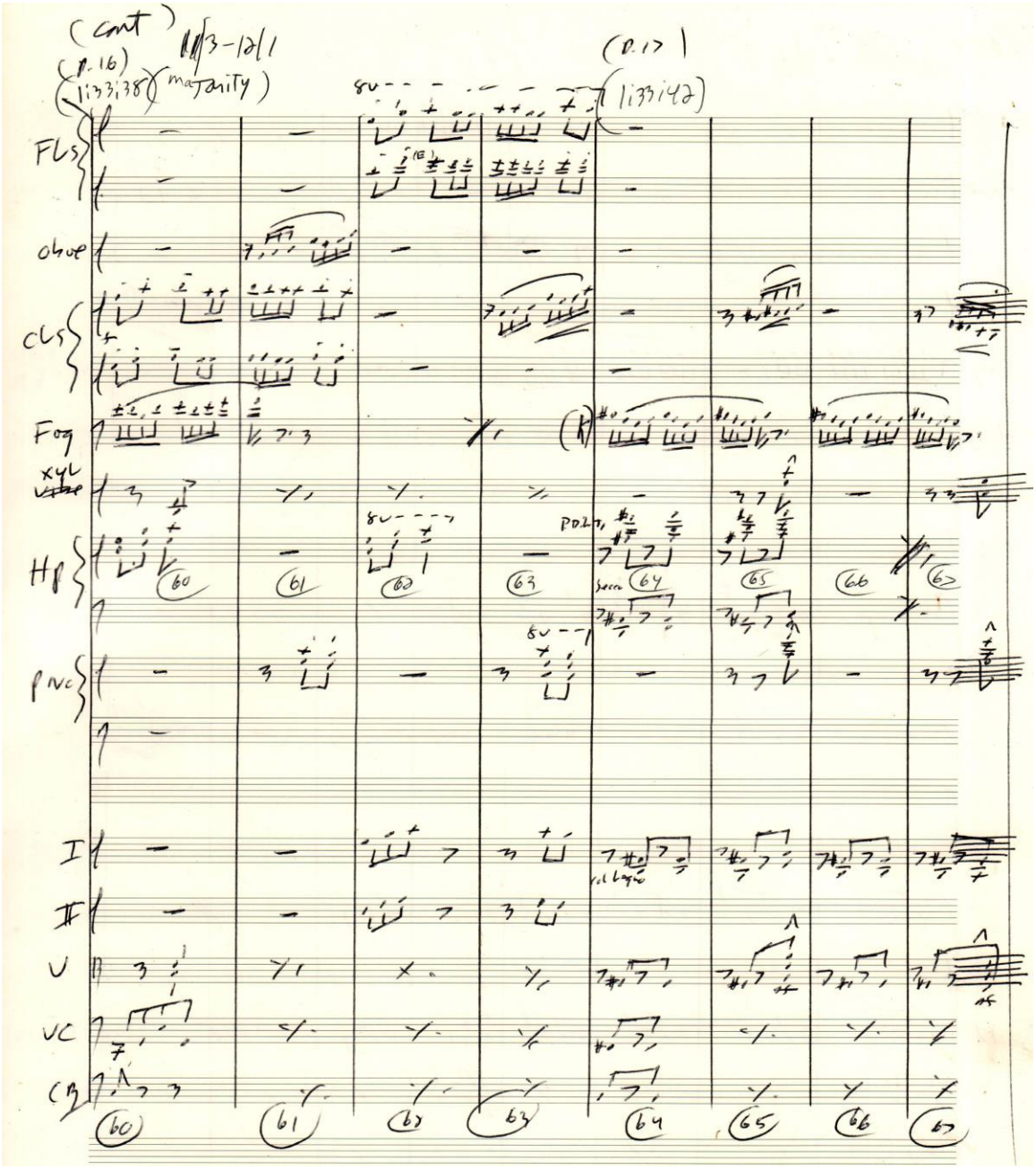
https://s9.postimg.org/fir9zff0v/A_Majority_of_One_Reel_11_pt_3_page_4.jpg

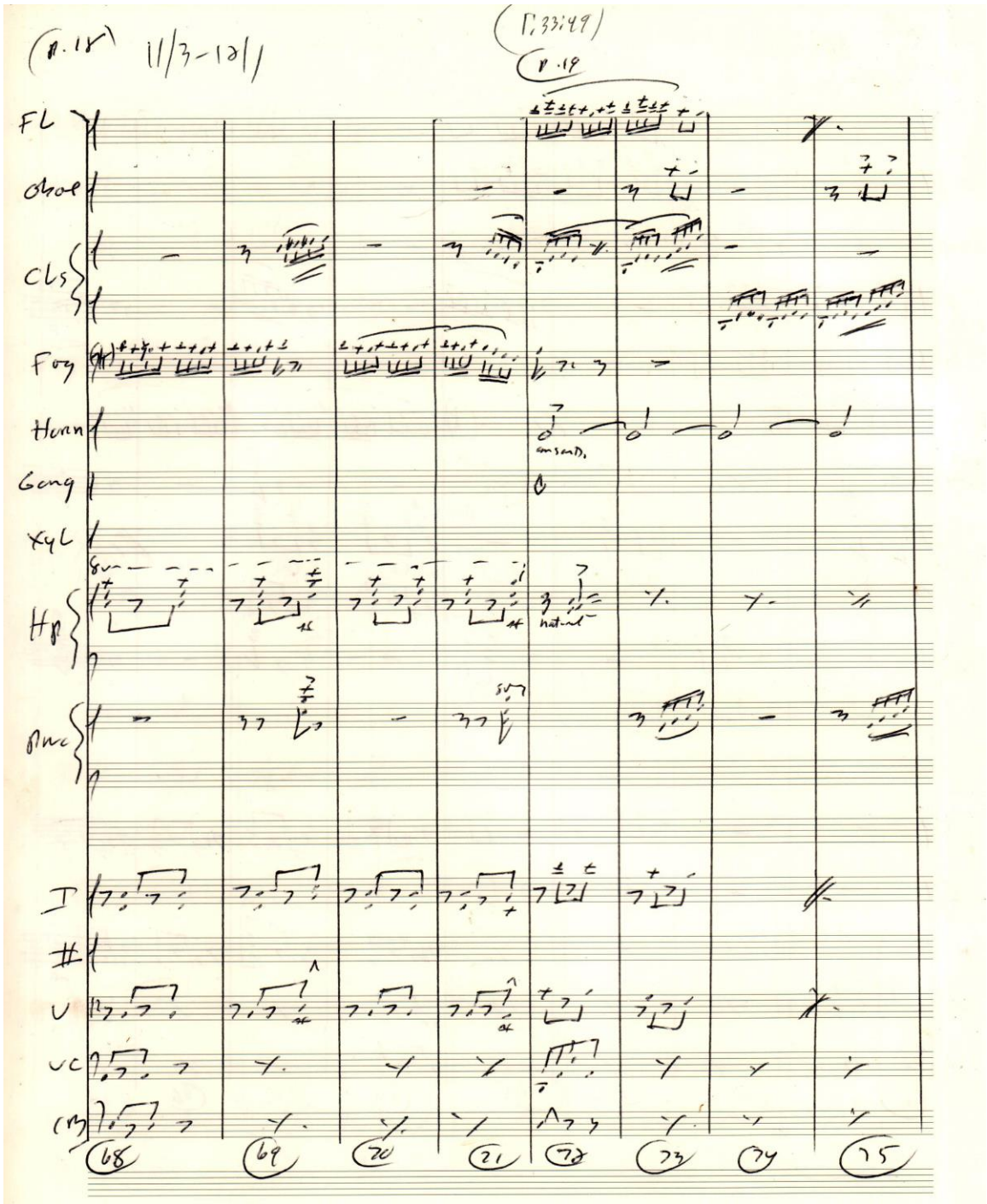
https://s10.postimg.org/700df2fhl/A_Majority_of_One_Reel_11_pt_3_page_5.jpg

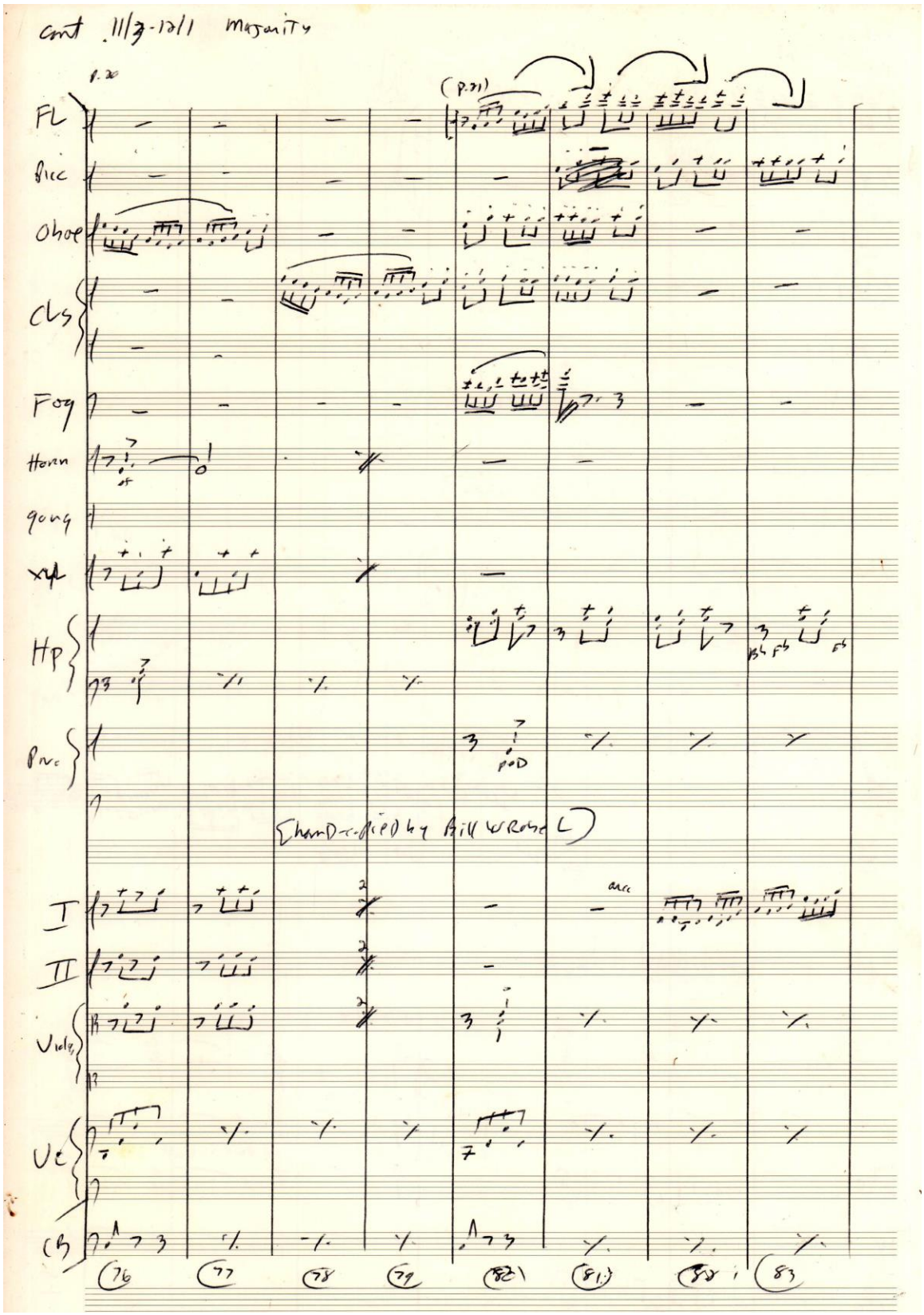
https://s9.postimg.org/g89xjaxwf/A_Majority_of_One_Reel_11_pt_3_page_6.jpg

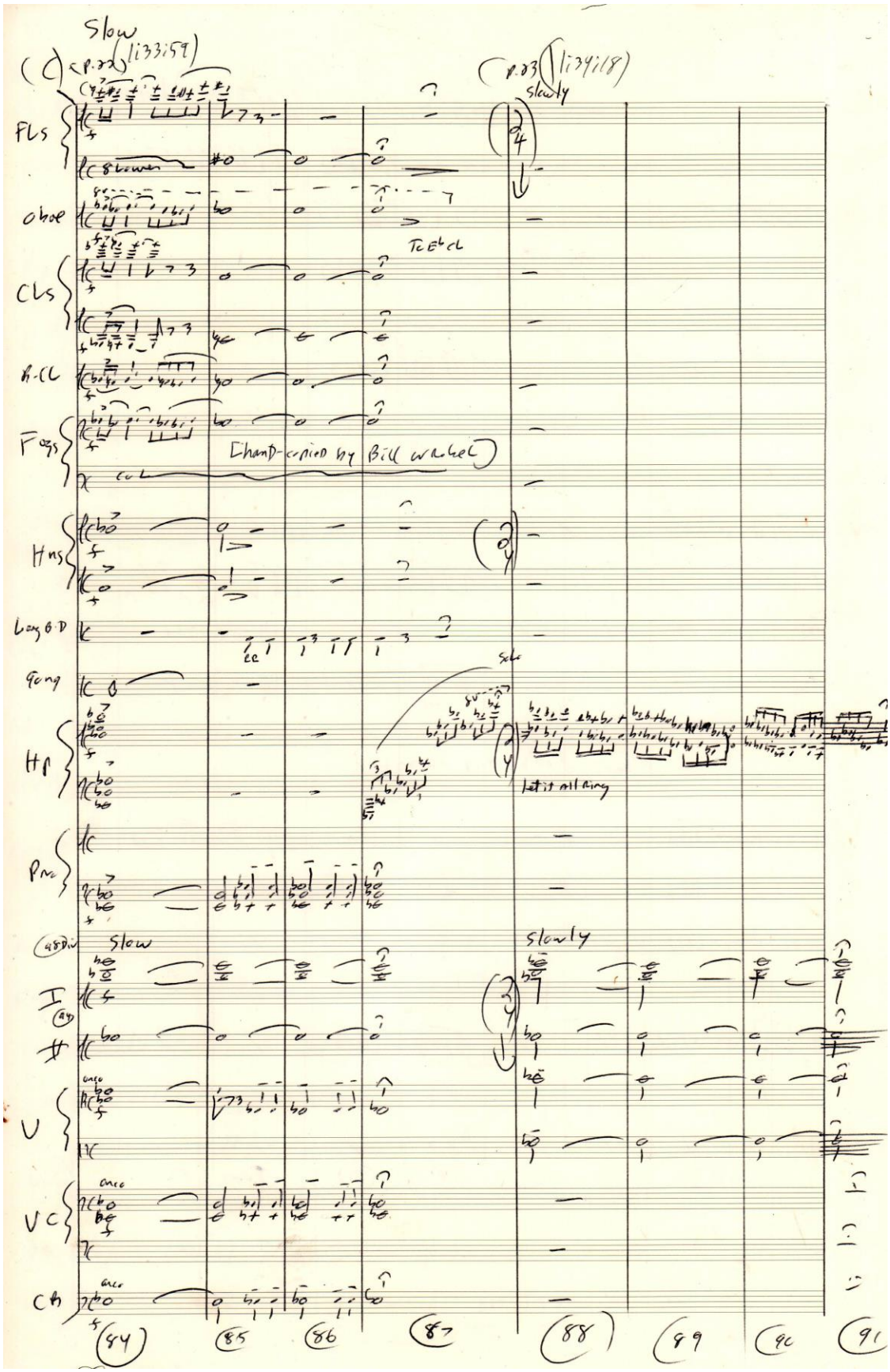
https://s10.postimg.org/opx8ckq1l/A_Majority_of_One_scroll_image.jpg

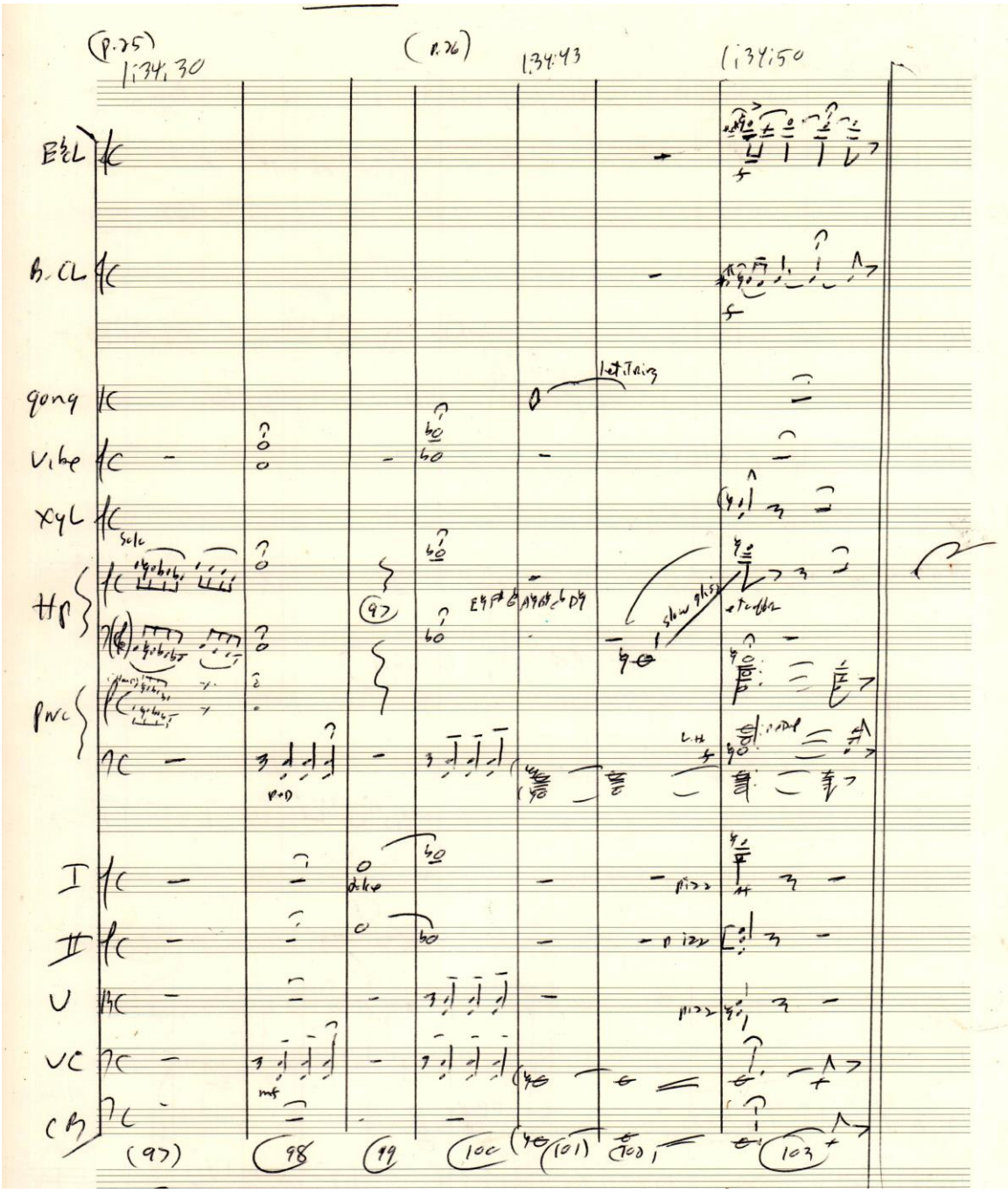

P. 14
P. 15
Flute
Oboe
CL
CL
Fog
Horn
XYL
HP
Perc
I
#
V
VC
CB
"SERVANTS" OR
"preparation"
Solo
[HAND-copied by Bill Weisbec April 3 2014]


(cont)
(p.16)
(133138)
(maturity)
(p.17)
(133142)
Fls
oboe
Cls
Fog
xyl
Hp
Perc
I
II
V
VC
CB
60
61
62
63
64
65
66
67


(p.18) 11/3-12/1
(1:33:49)
(p.19)
FL
Oboe
Cls
Fag
Horn
Gong
Xyl
Hp
Perc
I
#
U
UC
CB
68
69
70
71
72
73
74
75


cont. 11/3-12/1 Magnanity
p.20
(p.21)
FL
Rec
Oboe
Cls
Fag
Horn
gong
xyl
Hp
Perc
[hand-copied by Bill Wrobel]
I
II
Violas
Vc
CB
accel
76
77
78
79
82
81
83


Slow
slowly
Fls
Oboe
Cls
B.Cl
Fags
Hns
Long B.D
Gong
Hp
Pno
slow
slowly
I
V
VC
CB
(84)
(85)
(86)
(87)
(88)
(89)
(90)
(91)



****

[Monday, August 15, 2016 at 9:09 am]:

I spent a good deal of the last hot weekend going over my collection of *Perry Mason* dvds to locate & record Herrmann music placements therein. Then I made YouTube videos. See immediately below:

Bernard Herrmann cues in PERRY MASON #1:

https://youtu.be/BmCyVrgcxho

Bernard Herrmann cues in PERRY MASON #2:

https://youtu.be/sGyefs4VlBU

Bernard Herrmann cues in PERRY MASON #3:

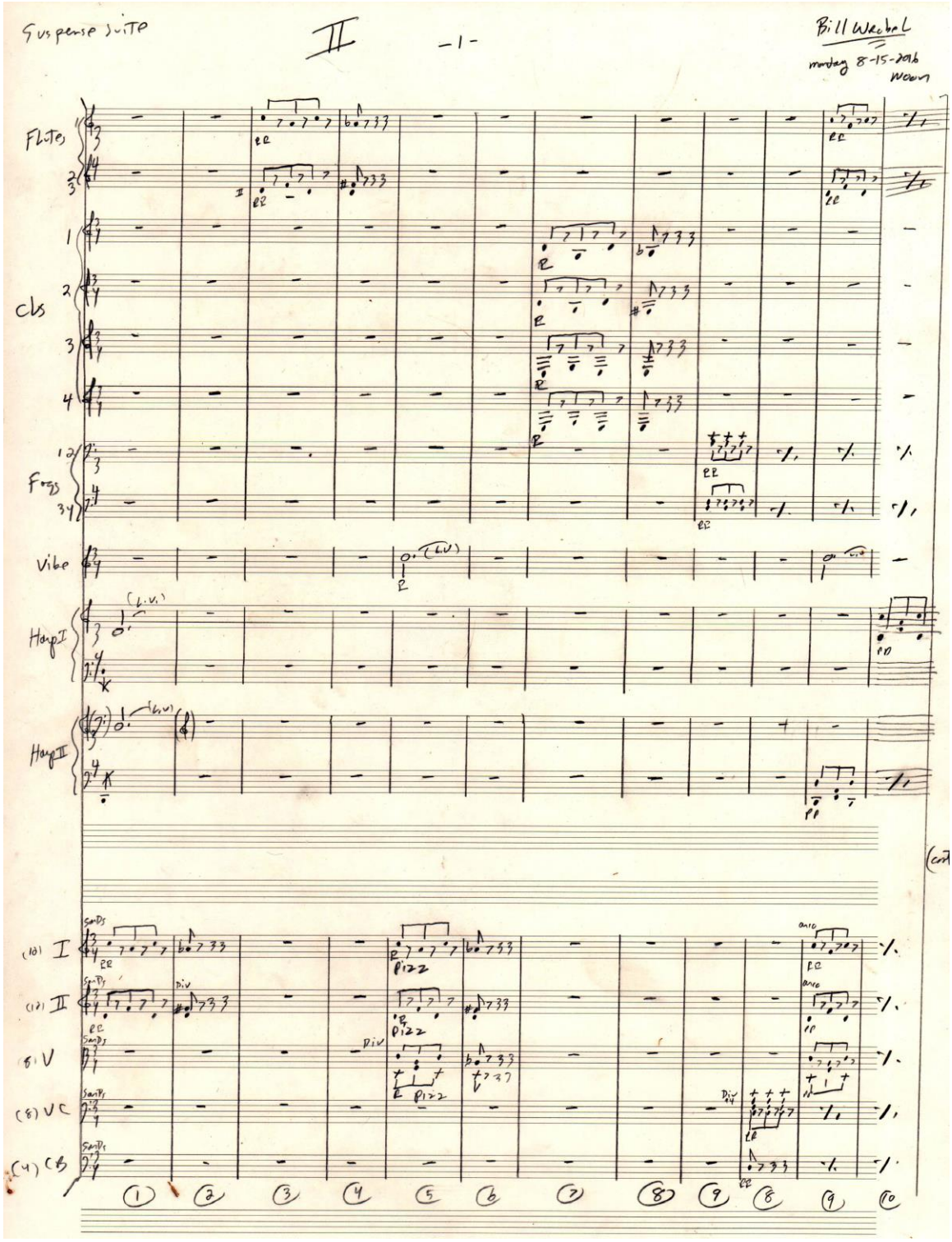
https://youtu.be/0gHgO2AyDL8

Bernard Herrmann cues in PERRY MASON #4:

https://youtu.be/uAI0qPPBqRA

[1 pm]: Around noon I started to work on cue II (yet untitled) of my SUSPENSE SUITE. Here is the first page in full sketch form (may end up at complete and ready for prime time!--but not sure yet).

https://s3.postimg.org/mkavs6fhv/MDS18092.jpg

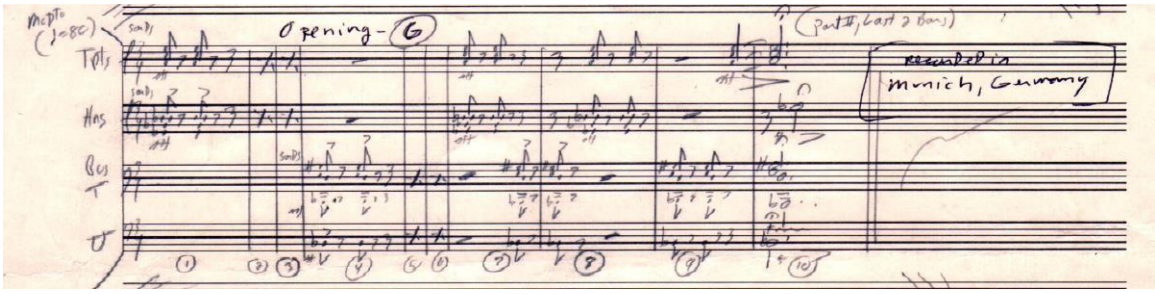

Suspense Suite
II
-1-
Bill Wrobel
monday 8-15-2016
Flutes
Clrs
Fgts
Vibe
Harp I
Harp II
(cont)

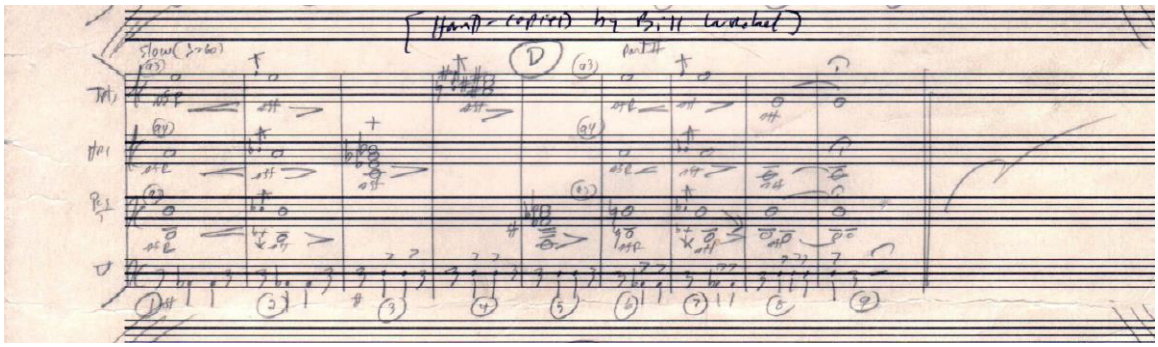
****

[3 PM Monday]:

Just finished my newest YouTube video: "Suspense Music in PERRY MASON # 1. " To lessen the suspense, I'll immediately link it below!

https://youtu.be/sETz5W1OL-U





I do not know right now the identity or composer of that long music sequence regarding the seventh floor murder of a secretary. It is an excellent suspense cue. I rather doubt it is by Goldsmith....perhaps Fred Steiner but more likely it might be Garriguenc. I'll check my old CBS notes for clues. If I can find that music placed in a *Twilight Zone* episode then I can identify it because I have the cue sheets.

****

[Wednesday, August 17, 2016 at 9:43 am]:

I created more YouTube videos yesterday, this time (largely) Herrmann music tracked in *Have Gun Will Travel*.

https://youtu.be/gruRuxzBaDo HGWT video #1

https://youtu.be/WmO_DL2aQ00 HGWT video #2

Included in the medley mix of cue segments is music by Rene Garriguenc. Today I am expecting from Amazon the Season Two dvds of PERRY MASON. I will then watch the episodes and note Herrmann & Garriguenc music (and make more videos! :).....

****

[August 21, 2016 at 8:49 pm]:

I created more YouTube videos for educational purposes:

https://youtu.be/dUOjZT_57JQ HGWT video #3

https://youtu.be/DobxRS0GR2I HGWT video #4

https://youtu.be/6pzq1VJXTRI #1065 "Dramatic Journey (Car Motion)" Rene Garriguenc

https://youtu.be/4ulu02PsO8s Bernard Herrmann Music in PERRY MASON #5

****

Listened this morning to a preliminary rendition of Symphony No. 1 by someone who sent me a midi-construction (movements 2 & 3). I was very impressed!---especially movement 2.

****

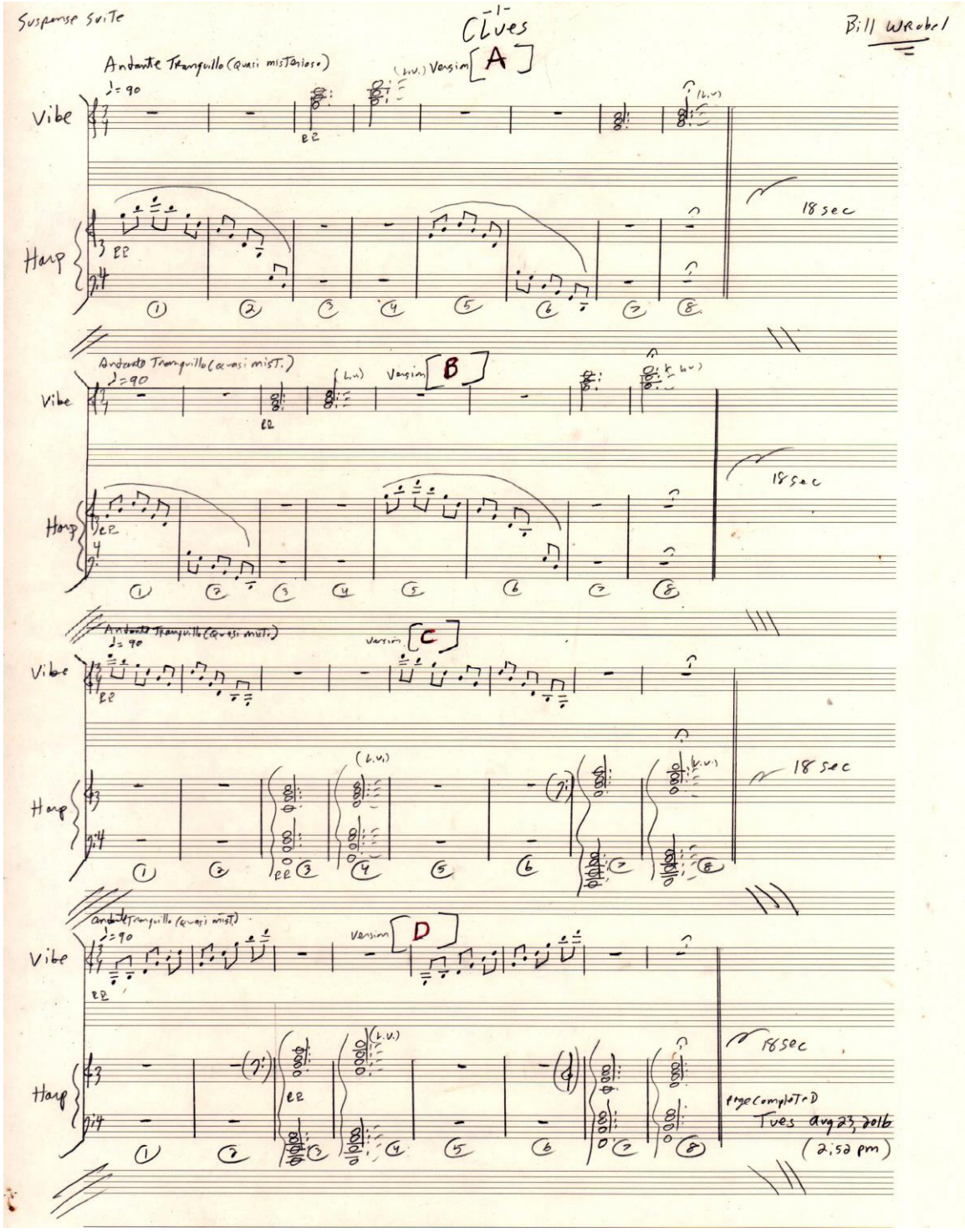
[Monday, August 22, 2016 at 4:47 pm]: Just finished a new YouTube video:

https://youtu.be/qjDb_syNI7E Bernard Herrmann music in PERRY MASON #6 (Case of the Howling Dog).

****

[Wednesday, August 24, 2016 at 10 am]:

Yesterday mid-afternoon I finished versions A thru D of "Clues" for Suspense Suite. Basically they are like short Openings or Lead-Ins.



https://s16.postimg.org/o071kzi2d/Clues_A_thru_D_Suspense_Suite.jpg

****

https://s11.postimg.org/mdgvezco3/Bates_Motel_2016_8_23_comments.jpg

Yesterday I posted comments regarding the music of the cable tv series, BATES MOTEL (see link above). I wrote:

"What's the point of running to the hills to avoid sounding Herrmannesque in the series? IMO the producers of this show SHOULD have required a good Herrmannesque score considering the obvious direct-link subject matter tied to the PSYCHO universe. This does not necessarily mean another strings-only score nor obviously quoting the 1960 score (or maybe just a subtle hint here & there). I probably would've utilized, say, a woodwinds-only score (especially with the low register clarinets/bass clarinets/CB clarinet/C. Fags etc)--OR that and brass, and also two harps, and some battery instruments. No strings whatsoever. No solo rippling piano. I would definitely have a three-note motif....and a one-note/chord punctuations for "Bates." Dearest Mommie might occasionally get a luxurious sax family choir considering the star Vera Miles....eh, .Farmiga! :)...."

****

[10:12 am Wednesday]: Last Wednesday evening I started to work on my small backyard in preparation to install sod in the central area and then spread *Scotts* Tall Fescue Mix grass seed. I had to hand-pick the hard top soil that was sun-baked during the summer, and throw much of it away in bags to the trash. Some of the looser but powdery soil I shoveled to one side of the house. On Thursday I continued digging the yard. Later in the morning I went to Home Depot and was lucky to find that fresh sod had arrived that morning, so I purchased twelve units. Later in the early evening (when it got cooler with no direct sun exposure) I continued my digging of the rest of the yard. It was dirty work but somebody has to do it! :).....And then I added fresh soil on top, and watered.

Relatively soon after daybreak on Friday I installed the sod after first watering the clay base soil and added more fertilized soil meant for best grass growth. Then that early evening I spread the grass seed over the rest of the yard I wanted done, applied more fresh topsoil, and watered it down. Each morning before the sun gets too intense in the back, I water the grass-seeded new soil, and then spread green shade over from the wooden fence across to our door across chairs to protect the sod from the hot sun. I noticed this morning that the grass has already started to sprout above the fresh soil!

****

[Thursday, August 25, 2016:]"

https://s16.postimg.org/j55q979qt/Ustinoc_on_Egytian.jpg

Ustinov on QUO Vadis:

https://s10.postimg.org/frlhzfdah/MDS18105.jpg

14

An exciting proposition came my way when I was twenty-eight years old. M.G.M. were going to remake *Quo Vadis*, and I was a candidate for the role of Nero. Arthur Hornblow was to be the producer, and I was tested by John Huston. I threw everything I knew into this test, and to my surprise John Huston did little to restrain me, encouraging me in confidential whispers to be even madder. Apparently the test was a success, but then the huge machine came to a halt, and the project was postponed for a year.

At the end of the year, the producer was Sam Zimbalist and the director Mervyn Leroy. They also approved my test, but warned me in a wire that I might be found to be a little young for the part. I cabled back that if they postponed again I might be too old, since Nero died at thirty-one. A second cable from them read 'Historical Research Has Proved You Correct Stop The Part Is Yours'.

THE PRINCIPAL PLAYERS IN M-G-M's "QUO VADIS"

Deborah Kerr is the beautiful Lygia, daughter of a king, beloved hostage of Rome who is treated as a daughter rather than a captive.

Peter Ustinov, Russian-born British actor, portrays the decadent Emperor Nero whose vanity and wickedness are appalling!

Robert Taylor is Marcus Vinicius, Rome's finest soldier, faithful to Nero until he saw that the mad emperor's course meant ruin.

****

[Tuesday, August 30, 2016 at 12:47 pm]:

I created a few more videos in the last 24 hours.

https://youtu.be/ZSuyN9thm2I Bernard Herrmann Music in GUNSMOKE #1

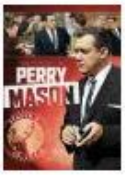
https://youtu.be/6GD-V-DlEhQ Bernard Herrmann Music in GUNSMOKE #2

https://s15.postimg.org/trjdflqqj/Twitter_2016_8_29.jpg

https://s9.postimg.org/3wi290c4f/Twitter_2016_8_30.jpg

Last evening I went to my Amazon Prime account and ordered six dvds of television shows. I purchased seasons 4 & 5 of PERRY MASON, the second half of season Four of GUNSMOKE, and the first half of season Five of GUNSMOKE. I would've bought volume 2 of season Five but it wasn't available on Amazon Prime. I already had most of the first half of Season Four from my old Columbia House subscription long ago on the series. At that point in late November of that season, the subscription terminated (no more GUNSMOKE episodes were released. I believe at the time, it was fairly expensive at $25 a dvd (six to 8 episodes per monthly release). I discussed these series (and HGWT) in my old 2007/2007 paper linked immediately below:
http://www.filmscorerundowns.net/herrmann/havegunwilltravel.pdf
https://s15.postimg.org/e5u1y5m8b/Amazon_order_2016_8_29_Perry_Mason_Gunsmoke.jpg

Delivery estimate: **Wednesday, August 31, 2016 by 8pm**



Perry Mason: Season 4, Vol. 2
Raymond Burr
Sold by: Amazon.com LLC
$9.96

Buy it Again

Perry Mason: Season 4, Vol. 1
Raymond Burr
Sold by: Amazon.com LLC
$11.99

Buy it Again

Delivery estimate: **Wednesday, August 31, 2016 by 8pm**

Gunsmoke: Season 4, Vol. 2
Gunsmoke
Sold by: Amazon.com LLC
$11.59

Buy it Again

Delivery estimate: **Wednesday, August 31, 2016 by 8pm**

Perry Mason: Season 5, Vol. 2
Raymond Burr
Sold by: Amazon.com LLC
$9.96

Buy it Again

Perry Mason: Season 5, Vol. 1
Raymond Burr
Sold by: Amazon.com LLC
$9.96

Buy it Again

Arriving tomorrow by 8pm

On the way

Gunsmoke: Season 5, Vol. 1
James Arness
Sold by: Amazon.com LLC
$11.59

I should get all of them tomorrow (Thursday). I betcha I'll be watching many of the episodes! :) .....In the process, I'll be recording on my tape machine music of interest, compile a bunch of them, convert to digital via Ion Tape Express, make video snapshots via VLA Media Player, and then create more informative videos on YouTube (presenting them also on my Facebook and Twitter sites).

****

[Thursday, September 1, 2016]:

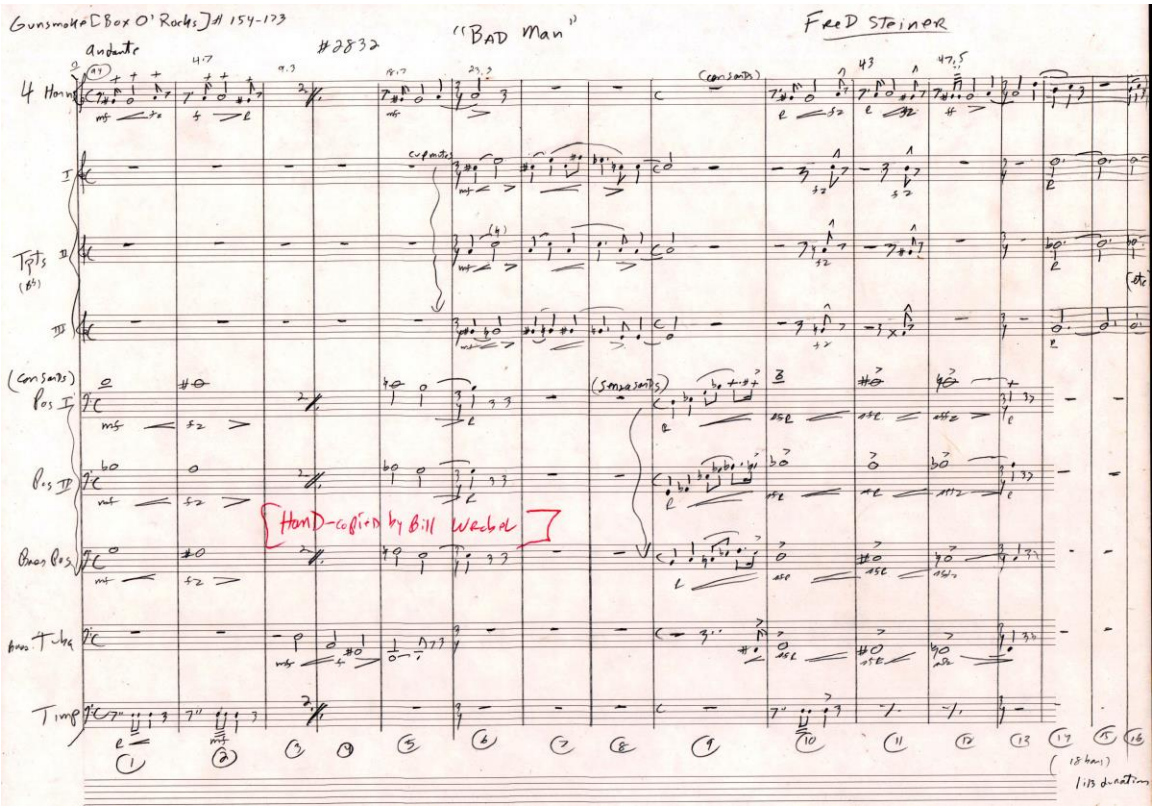
Since Tuesday I created more videos:

https://s18.postimg.org/8jdcynth5/Gunsmoke_3_Twitter.jpg

https://s16.postimg.org/56gp3dvr9/Untitled_on_Twitter_2016_8_31.jpg

yesterday I did indeed receive my *Gunsmoke* and *Perry Mason* dvds from Prime Amazon. I watched 13 episodes (first two of three discs of the set minus one episode) of the Fifth Season Vol 1 dvd of *Gunsmoke*. The first episode of the Fifth season is "Target" (airdate Sept 5, 1959). It's a poor season opener. I'd give it a C rating. Next is "Kitty's Injury" (9-19-59). Also a C rating. Next is "Horse Deal" (9-26-59) starring Harey Carey Jr--quite a good episode with a fair amount of Herrmann music edited in. I'd give it a B + rating at least. Next is "Johnny Red" (10-3-59) starring James Drury of *The Virginian* fame. It's a decent episode with Herrmann's "Noonday" cue (*Desert Suite*) featured. I'd give it a B or B-. Next is "Kangaroo" (10-10-59) that has a colorful cast but very little Herrmann, and the story is a bit weak and strange in subject matter. C+ rating perhaps. Next is "Tail To The Wind" (10-17-59) that is very good. I'd give it a B+ rating at least. Harry Townes is the star, a very mild-mannered (but smart) chicken farmer plagued by a fat neighbor and his son (both trouble-makers). Next is "Annie Oakley" that is ok & interesting but not B rating potential in the final analysis--but still worth a watch.

"Saludos" starts off Disc Two that aired Halloween night in 1959. I'd give it a B or B- rating. Good stars in this one. "Brother Whelp" is next. OK. Character-play. Dunlop did the original score. "The Boots" is next but I didn't much care for this episode about a drunk ex-gunfighter. C or C- rating. Next is "Odd Man Out" that stars Elisha Cook. Grief & mental health issue is the story theme. Next is "Miguel's Daughter" (Nov 28, 1959). Rene Garriguenc did the original score here. C rating. Simon Oakland plays an overly protective and prideful Mexican father ready to kill any stranger who insults or hurts his only daughter. Pride goeth before the fall. Then is "Box O' Rocks" (December 5, 1959) that has quite an excellent original score by Fred Steiner. This music was later used quite a lot by the music editor Gene Feldman (and others) for later episodes of *Gunsmoke*, *Rawhide*, etc. I would rate this episode a B+ perhaps. Steiner's "Bad Man" cue (cue #2832) was especially used in a lot of shows depicting bad guys and situations on the silver screen in that period for CBS television. We hear *sords* trombones, stopped horns highlight, cup-muted trumpets, tuba, etc. Quite Herrmannesque actually. Here below is my hand-copied image:



https://s10.postimg.org/4kupvgevt/Bad_Man_Box_O_Rocks_Fred_Steiner.jpg

[1:48 pm]: Just created a video on this music.

https://youtu.be/CpZfy0ZTBRM

https://s17.postimg.org/fcxdp3o9b/Bad_Man_Box_o_Rocks_Tweet.jpg

****

[Saturday, September 3, 2016 at 11:39 am]:

Just now I created a Gunsmoke # 4 YouTube video:

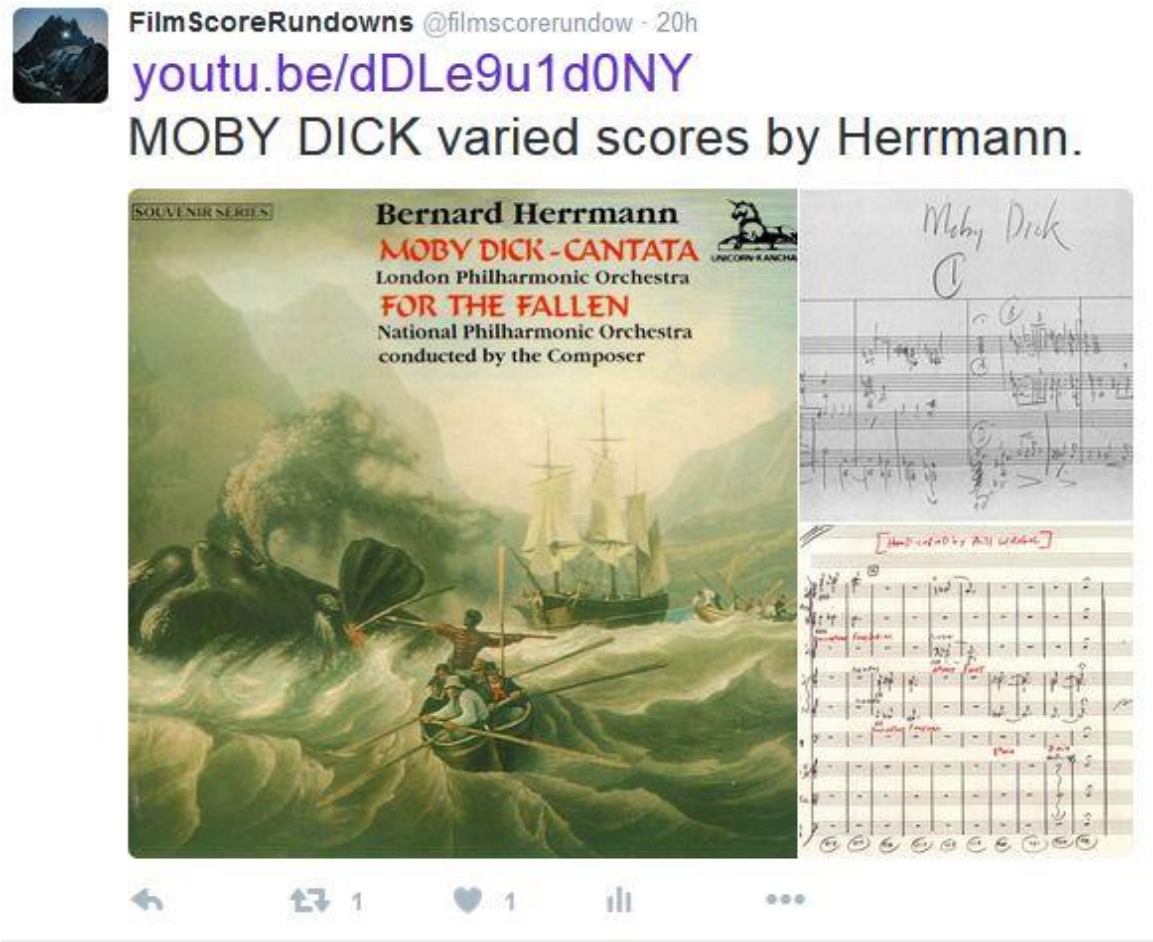
https://youtu.be/oH3gimEzTzs

https://s14.postimg.org/r9c6uqyzl/2016_9_3_Gunsmoke_4_Twitter.jpg

And yesterday I created a "Moby Dick" (Herrmann) YouTube video:

https://youtu.be/dDLe9u1d0NY

https://s18.postimg.org/vln7ljt2h/2016_9_2_Moby_Dick_Twitter.jpg



****

[8:46 pm Saturday]: Just earlier watched on dvd "Fawn" (airdate April 4, 1959) of GUNSMOKE. This is a highly touching and ultimately "feel good" story by John Meston, story & script by John Meston who normally wrote many rather hard-edged classic *Gunsmoke* episodes in the first several seasons, some quite sad indeed. But this one is an exception to that rule--it can even bring a tear to the eye, this story....but in a good way.....

****

[9:42 pm] Revisit of beautiful Max Steiner music!

https://s9.postimg.org/y23s0vh2n/Barby_s_Rangers_tweet.jpg

****

[Tuesday, September 6, 2016 at 9 pm]:

This afternoon I created a new YouTube video: Herrmann/Garriguenc Music in THE TWILIGHT ZONE # 1:

https://youtu.be/7x24ifOnmt4

https://s12.postimg.org/52oe7tw8t/Herrmann_Garriguenc_Music_in_Twilight_Zone_1_t.jpg

The next Twilight Zone video (#2) will include a big chunk of music from "Third From the Sun." I'll start on it tomorrow (Wednesday). The episode opens with "Songe" by R. Challan, then the atmospheric "Time Passage" by Bernard Herrmann from his *outer Space* Suite. That episode starring Fritz Weaver incidentally had excellent direction by Richard L. Bare. I loved the off-centered, askewed cinematography!

****

And here's a nice YouTube created & released today by somebody:

https://www.youtube.com/watch?v=HPHmKxup09A

"Adagietto" cue by Herrmann for *Snows of Kilimanjaro*.

****